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JOHN AND MARTHA DANIELS



HUNTING HAWKING
SHOOTING

VOL. III

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The Falconer

HUNTING HAWKING SHOOTING

ILLUSTRATED IN

A CATALOGUE OF BOOKS MANUSCRIPTS
PRINTS AND DRAWINGS

COLLECTED BY

C. F. G. R. SCHWERDT .

VOL. III .



PRIVATELY PRINTED FOR THE AUTHOR
BY WATERLOW & SONS LIMITED LONDON
MCMXXVIII



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(A.) (18th Century) German. Engraving.

Die Jagd.

(Dead game, gun and pointer; French horn suspended from shield) Marked AA. [Plate N°] 6.
Actual size 20.2 x 20 cm. (34.6 x 22.8 cm. with margin)

A. (I.) Coloured Engraving.

N. Wood. Game-Keeper to the R^t Hon^{ble} L^d Mulgrave, at his Lordship's seat in Yorkshire.
I. A. Fecit. Publish'd according to Act, Augst 11th 1772, by M. Darly, N° 39 Strand. (26 x 17.5 cm).

ADAM (VICTOR JEAN) (1801-1867) Lithographs in Colours.

Sujets de Chasse. Set of 6 sporting plates. Plates 2-5 are signed by the artist. With mounted titles—

[1] Bien touché.

[3] Chasse aux Chamois.

[5] Un moment de repos.

[2] Va Chercher.

[4] Chasse à l'ours.

[6] Apporte toujours.

(27 x 19.5 cm). Mounted and bound in half vel., with blue title labels.

Coloured Lithograph.

Chasse à l'ours. Surround with sporting emblems at upper corners and Russian eagle in top centre. Paris, rue
J. J. Rousseau 10, chez J. Bulla fils et F. Delarue. Imp. de Lemercier, Benard et Cie. (45 x 62 cm).

Four Lithographs in colours.

Chasse au Tigre.

Chasse à la Lionne.

Chasse au Sanglier.

Chasse au Loup.

Par V^{or} Adam. Paris, Bulla Frères et Jouy. (41.5 x 58.8 cm).

Five numbered Chromolithographs.

Pl. 1. Chasse dans la Vigne.

Pl. 4. Les Chiens dépiétés.

Pl. 6. Chasse aux Canards.

Pl. 2. Chasse au Furet.

Pl. 5. Lièvre au gîte.

Each plate bears title as above and the inscriptions: Tirpenne, Figures par V. Adam. Lith de Delaporte, Rue de
l'Abbaye N° 4, A Paris chez Aubert, Editeur du J^u la caricature, Galerie, véro dodat. A Londres chez M. Charles
Thilt. Nos. 2 & 6 have Sabatier, and No. 5 has H. Vander Burch, instead of Tirpenne.

(c. 30.8 x 43.7 cm. with margin)

Coloured Lithograph.

Le Mal. Le Bien.

One leaf showing various sporting vignettes and a trophy in top centre. Signed V. Adam. Paris r. J. J. Rousseau 10
chez Bulla fils et F. Delarue. Imprimerie de Lemercier, Benard et Cie. Sheet measures 24 x 31.5 cm.

ADAM (VICTOR JEAN) and BICHEBOIS. Lithograph.

Le Lièvre Disputé. Der Streit um den Hasen. Peint par Frisch. Fig. par V. Adam, le paysage par Bichebois.
Imp. Lemerrier, Benard et C^e. A Paris, publié par Jeannin, Place du Louvre 20. (49 × 36.3 cm).

ADAM. See also Englemann.—Lemerrier.—Ligny (de).—Dopter.

ALAIS (ALFRED C.) (1879) Mezzotint proof on India paper.

Duke of Rutland. Painted by Sir Francis Grant, P.R.A. Engraved by Alfred C. Alais. London, Published January 13th, 1879, by Henry Graves & Co. . . . Actual size 50 × 70.2 cm. (68.7 × 89 cm. with margin)
Facsimile autograph "Rutland, 1879."

ALDEGREVER (HEINRICH) (1502–1562) Engraving.

Hercules arresting the Arcadian Hind.
Inscription: Veste Uenenata facturis sacra Monacensis. Tablet with monogram: \overline{A} 1550 on upper right.
(10.8 × 7 cm). Stamp on reverse: Doublette der Kunsthalle Bremen. Bartsch, Vol. VIII, p. 393, No. 95.
The hind had golden horns and feet of bronze.

ALIAMET (JEAN JACQUES) (1727–1788) Engraving.

Grande Chasse aux Cerfs. Berghem, pinxit. J. Aliamet, Sculpsit. Dedicated to the Duc de Noailles . . .
Actual size 43.5 × 61.2 cm. (c. 57.5 × 67.7 cm. with margin)
Arms in centre of lower margin.

ALIX (PIERRE MICHEL) See Catton (Charles)

ALKEN (HENRY) (1784–1851) The Review. [c. 1820] London, Published by J. Hudson, 85 Cheapside. Coloured Aquatint. **PLATE 169.**

A scroll (6.8 × 452.4 cm.) containing 35 beautifully coloured pictures showing the following incidents in the life of a squire's son:—

- | | | |
|-------------------------------------|-----------------------------|------------------------------|
| [1] (The nursery) | [13] (Lovemaking) | [25] (The Race) |
| [2] (First toys) | [14] (The Awakening) | [26] (Gaming) |
| [3] (Learning to ride) | [15] (Joining the Army) | [27] (Hunting) |
| [4] (Up to mischief in the kitchen) | [16] (The Duel) | [28] (Cock Fighting) |
| [5] (In the schoolroom) | [17] (In Chambers) | [29] (Boxing) |
| [6] (Practical jokes) | [18] (With the Regiment) | [30] (On the Stock Exchange) |
| [7] (Hunting the paternal pig) | [19] (The Review) | [31] (In Gaol) |
| [8] (College pranks) | [20] (At a Ball) | [32] (Liberation) |
| [9] (") | [21] (Driving a Gig) | [33] (Gretna Green) |
| [10] (") | [22] (Driving a Tandem) | [34] (Political Meeting) |
| [11] (Before the Vice chancellor) | [23] (Driving Four in Hand) | [35] (The Family Circle) |
| [12] (Cramming) | [24] (Racing) | |

On the back is a label with the following advertisement: Panorama of the Progress of Human Life, fashionably display'd Illustrating Shakespears Ages And giving at the same Time the Manners, Costume, Amusements, and the Field Sports of the English People. The whole Illustrative of Modern Characters in a Series of many Hundreds of Moving Figures. 21/- Col^d in Cases. Published by S. & I. Fuller: 34 Rathbone Place, April 21. . . .

Unsigned but obviously by Alken.



ADAM (VICTOR JEAN) and BICHEBOIS. Lithograph.

Le Fièvre Disputé. Der Streit um den Hasen. Peint par Frisch. Fig. par V. Adam, le paysage par Bichebois.
 Imp. Lemercier, Benard et Co. A Paris, public par Jeannin, l'éc. du Louvre 20. (49 × 36.3 cm).

ADAM. *See also* Englemann.—Lemercier.—Ligny (de).—Dopter.

ALAIS (ALFRED C.) (1879) Mezzotint proof on India paper.

Duke of Rutland. Painted by Sir Francis Grant, P.R.A. Engraved by Alfred C. Alais. London, Published January 13th, 1879, by Henry Graves & Co. . . . Actual size 50 × 70.2 cm. (69 × 89 cm. with margin)
 From the autograph "Rutland, 1879."

ALDEGREVER (HEINRICH) (1502-1562) Engraving.

Hercules arresting the Arcadian Hind.
 Description: *Veste Uenenata facturus sacra Monaecus. Tablet with monogram: A 1550 on upper right.*
 (10.8 × 7 cm). Stamp on reverse: Doublette der Kunsthalle Bremen. Borch, Vol. VIII, p. 393, No. 95.
 The hind has golden horns and feet of bronze.

ALIAMET (JEAN JACQUES) (1727-1788) Engraving.

Caricade Classée aux Cerfs. Berghem, pinxit. J. Aliamet, Sculp't. Dedicated to the Duc de Noailles . . .
 Actual size 43 × 61.2 cm. (c. 57.5 × 67.7 cm. with margin)
 Arms in centre of lower margin.

ALIX (PIERRE MICHEL) *See* Catton (Charles)

ALLEN (JOHN) (1814-1851) Illustrated by J. Hudson, 85 Cheapside. Coloured Aquatint. [1820] London, Published **PLATE 169.**

A 4-foot (116 × 452.4 cm.) containing 35 beautifully coloured pictures showing the following incidents in the life of a country gentleman:

- | | | |
|-------------------------------------|-----------------------------|------------------------------|
| [1] (The Pursuit) | [13] (Lovers' Meeting) | [25] (The Race) |
| [2] (First Kiss) | [14] (The Awakening) | [26] (Gaming) |
| [3] (Leaving to ride) | [15] (Joining the Army) | [27] (Hunting) |
| [4] (Up to mischief in the kitchen) | [16] (The Duel) | [28] (Cock Fighting) |
| [5] (In the schoolroom) | [17] (In Chambers) | [29] (Boxing) |
| [6] (Practical jokes) | [18] (With the Regiment) | [30] (On the Stock Exchange) |
| [7] (Feeding the paternal pig) | [19] (The Review) | [31] (In Gaol) |
| [8] (College pranks) | [20] (At a Bail) | [32] (Liberation) |
| [9] (. . .) | [21] (Driving a Cog) | [33] (Gretna Green) |
| [10] (. . .) | [22] (Driving a Tandem) | [34] (Political Meeting) |
| [11] (Before the Vice-chancellor) | [23] (Driving Four in Hand) | [35] (The Family Circle) |
| [12] (Cricketing) | [24] (Racing) | |

On the back is a label with the following advertisement: *Panorama of the Progress of Human Life, fashionably displayed illustrating Shakespeare's Ages And giving at the same Time the Manners, Costume, Amusements, and the Field Sports of the English People. The whole Illustrative of Modern Characters in a Series of many Hundreds of Moving Figures. 21. - Col' in Cases. Published by S. & I. Fuller: 34 Rathbone Place, April 21. . . .*

Unsigned but obviously by Allen.





Coloured Aquatint (1822)

PLATE 169.

A Trip to Melton Mowbray. From Drawings by J. D. Paul Esq. £2-2/0.

A roll composed of 14 sheets fastened together and preserved in the original box, which bears the above title and a coloured picture of three hunters cantering.

This scroll measures 9.1 x 657.9 cm. and contains 14 numbered plates with the following inscriptions:—

- | | |
|---|--|
| 1.—Solvitur acris hyems—it thaws—we must be off to Melton. | 8.—Frogs and Cranes'—shewing a friend the short way to cover! |
| 2.—Go!—I fancy he can! Milton loquitur upon my soul a lie! Shakespeare. | 9.—My soul's on fire, and eager for the field! |
| 3.—Doing a bit of City. | 10.—A Struggle for a start. |
| 4.—All the world's a stage (Bull and Mouth Int.) | 11.—Candidates for Brooke's' nunc est bibendum |
| 5.—At his head a grass green turf and at his heels a stone! | 12.—Gens humana ruit. O'Cru O Brachta' (a Check) |
| 6.—These come hopping. | 13.—Death and the Doctors. |
| 7.—Non effectives;—Nec possum dicere quare. | 14.—Dulce domum,—jamdudum animus est in patinis. exeunt in fumo. |

On plate 14 there is inscribed: London, Published for the Proprietor, by S. & I. Fuller, Temple of Lanev, 34 Rathbone Place, 1822.

One of the most attractive hunting pictures of this period, which marks the zenith of hunting in England. This and the previous scroll are unsigned but are attributed to Alken without hesitation.

Coloured Lithographs.

Six plates with the following inscriptions:

- [1] Fox Hunter. (standing by his horse)
- [2] Huntsman & Whipper In. (standing near hunting gate)
- [3] Earth Stopper. (and two terriers passing through gate)
- [4] Game Keepers. (two Keepers and 3 dogs outside cottage)
- [5] Poachers. (two poachers with two terriers setting long net)
- [6] Post Lads. (two post lads outside stables, groom leading out two horses)

117 Alken Del. London, Published by Tho^s McLean, 26 Haymarket, 1823.

Actual size 24 x 18.6 cm. (27 x 21.4 cm. with margin)

Brilliantly coloured and full of interest to historians of the chase.

Coloured Aquatints (c. 1815)

PLATE 170.

Comparative Sporting. Four plates.

- [1] (c. 21.5 x 27.3 cm). Grouse Shooting. The Right Sort.
We will beat through the Glen . . . I think young Gentleman . . .
(Two guns, a keeper, two pointers and three spaniels)
- 2] (21.5 x 27 cm). Grouse Shooting. The Wrong Sort.
I say Captain, how do you like this . . . Why my dear Sir I cannot say . . .
(Two guns, three pointers and two keepers laying out luncheon)
- [3] (21 x 27 cm). Partridge Shooters. The Right Sort.
Those Birds were well work'd up . . . They were but how came you . . .
(Two guns, keeper taking bird from one of three setters; a pointer and keeper with game bag and two more dogs in distance)
- [4] (21.5 x 27 cm). Partridge Shooters. The Wrong Sort.
Here come the keepers . . . What should keepers do here . . .
(Three sportsmen near a gate, three dogs and a keeper)

Each plate bears the inscription: "H. Alken, Del. et Sculp. Published by Alken, 15 Southampton Row, New Road, Edgware Road (Size of each plate c. 30 x 40.5 cm. with margin) N^o 3 & 4 bear inscriptions N^o 1 & N^o 2 respectively.

Very rare, apparently unknown to Siltzer. A vividly coloured collection of sporting prints drawn, engraved, painted and published by H. Alken.

ALKEN (HENRY)—*continued*

Coloured Lithograph.

Plate containing illustrations of eight hunters, huntsmen, and hounds moving to the left; hurdles and wattles in the lower part of the plate. (27.5 × 37.6 cm). No inscription or name of artist, etc.

Probably unique. There is no doubt about its authorship. Alken evidently designed this sheet for the purpose of producing the material for setting up a hunt in a panoramic manner or in a peep show. See "A Peep at the Fox Chase." Vol. II.

Two Coloured Aquatints (c. 1820)

PLATE 171.

- [1] One of the Right Sort,
Who hunts because he likes it.

"Confound this Snow I shall never get a light; but the worst of it is, it will put a stop to hunting for a few days at least."

- [2] One of the Wrong Sort,
Who goes out with hunters because it is the fashion.

"Confound the Snow is not hunting bad enough without this; but there's one comfort we shall not be able to go out again for some time."

Without name of artist and engraver. Actual size 23 × 29.2 cm. (c. 27.2 × 31.8 cm. with margin)

Exceptionally brilliant pictures on account of the snowy surroundings. They reveal Alken as a student of human nature and a master of satire. Siltzer states, p. 66, these pictures were engraved by E. Duncan and published by S. J. Fuller and that reprints thereof are still being issued.

Coloured Aquatint.

A Puzzler. Even for the Right Sort. Henry Alken Del^t London, Published by Tho^s McLean, 26 Haymarket 1827.

Actual size 16.2 × 21.7 cm. (23.5 × 27 cm. with margin), numbered 3.

According to Siltzer, p. 61, this plate belongs to a set of four, but he appears not to have seen them. We regret that we have never been able to find the others. Judging from this example, the set is evidently a desirable one. Our plate, No. 3, shows about a dozen hunters trying to negotiate a very complicated obstacle. Two riders have already parted company with their mounts and one is hung up on a park fence. Four others are galloping up.

Coloured Etching.

The Triumph of Nature.

Not 50 Miles . . . From the Town of Bedford. H. Alken Del^t Published April 11th 1835, by Tho^s McLean, 26 Haymarket, London. (33 × 45.5 cm).

Hunting Recollections.

Six coloured plates. Each plate bears the title "Hunting Recollections," the words "H. Alken del. et sculp." and "London Pub^d Jan^y 1, 1829 by R. Ackermann. Jun^y 191 Regent Street" and an inscription as follows:—

- [1] Essex to wit.
- [2] There, I thought how 'twou'd be—that e're Lord ha'n't half devil enough in him.
- [3] Push en sharp—at it my Lord—there be a h—l of a ditch a t'other side.
- [4] So much for your Pepper—now I want it you turn out a top. [ten minutes' burst.
- [5] Waré Horse—D . . . n these Hot Horses they are seldom worth more than a bunch of dog's meat, after a
- [6] By the Lord Harry my Chestnut Horse can almost fly.

Actual size 21 × 27.5 cm. (25.4 × 31 cm. with margin)

Rare. This set is particularly well coloured. Siltzer, p. 63, only gives details of the 1836 issue.



ALKEN (HENRY)—*continued*

Coloured Lithograph.

Plate containing illustrations of eight hunters, hounds, and hounds running to it; hurdles and wattles in the lower part of the plate. (27.5 × 37.6 cm). No inscription or name of artist, etc.
There is no doubt about the authorship. Alken evidently designed this sheet for the purpose of illustrating the material for setting up a party in the manner of a paper show. See "A Paper at the Fox Chase" Vol. II.

Two Coloured Aquatints (c. 1820)

PLATE 171.

- [1] One of the Right Sort,
Who hunts because he likes it.

"Confound this Snow I shall never get a light; but the worst of it is, it will put a stop to hunting for a few days at least."

- [2] One of the Wrong Sort,
Who goes out with hunters because it is the fashion.

"Confound the Snow is not hunting bad enough without this; but there's one comfort we shall not be able to go out again for some time."

Without name of artist and engraver. Actual size 23 × 29.2 cm. (c. 27.2 × 31.8 cm. with margin)

The two aquatints are pictures on account of the snow. They reveal Alken as a student of human nature and a master of satire. Siltzer states that they were engraved by E. Duncan and published by S. J. Fuller and that reprints thereof are still being issued.

Coloured Aquatint.

A Puzzler. Even for the Right Sort. Henry Alken Del^d London, Published by Tho^s McLean, 26 Haymarket 1827.

Actual size 16.2 × 21.7 cm. (23.5 × 27 cm. with margin), numbered 3.

Alken's "Even for the Right Sort," p. 61, the plate belongs to a set of four which I am sorry to have seen. We regret that I have been unable to find the others. Judging from the example of the set, it is evidently a desirable one. Our plate, No. 3, shows about a dozen hunters trying to negotiate a very intricate obstacle. Two riders have already parted company with their mounts and one is hung up on a park fence. Four others are galloping up.

Coloured Etching.

The Triumph of Nature.

Not 50 Miles . . . From the Town of Bedford.
26 Haymarket, London. (33 × 45.5 cm).

H. Alken Del^d

Published April 11th 1835, by Tho^s McLean,

Hunting Recollections

Six coloured plates. Each plate bears the title "Hunting Recollections," the words "H. Alken del. et sculp." and "London Pub^d Jan^y 1, 1829 by R. Ackermann, Jun^r 191 Regent Street" and an inscription as follows:—

- [1] Essex to wit.
- [2] There, I thought how 'twou'd be—that e're Lord ha'n't half devil enough in him.
- [3] Push on sharp—at it my Lord—there be a h—l of a ditch a t'other side.
- [4] So much for your Pepper—now I want it you turn out a top. [ten minutes' burst.]
- [5] Waré—Horse—D . . . n these Hot Horses—they are seldom worth more than a bunch of dog's meat, after a
- [6] By the Lord Harry my Chestnut Horse can almost fly.

Actual size 21 × 27.5 cm. (25.4 × 31 cm. with margin)

Note. This set is particularly well coloured. Siltzer, p. 63, only gives details of the 1836 issue.

ALKEN (N.) ONE OF THE





IAN (J.) EIGHT HUNTING S.

AULNE (STEPHAN DE) SIX HUNTING SCENES 10

MERIAN (M.) SIX HUNTING SCENES

ALKEN (HENRY)—continued**ALKEN (HENRY) and REEVE (R. G.)** (fl. 1810-1840) Two Coloured Aquatints.

Yellowham Wood, County of Dorset.

From Original Drawings by W. P. Hodge, Esq. Engraved by H. Alken and R. G. Reeve. Dedicated by Permission to J. J. Larquharson, Esq. by his Sincere and obliged Friend W. P. Hodges. Published November 1834, by Thos. M'Lean, 26, Haymarket, London. Coat of arms in centre of lower margin. Watermark, J. Whatman. (47.5 × 59 cm).

The Cock-Tails done, Fifty minutes in the Vale of Blackmore and twenty on the Hills Without a Check. From Original Drawings by W. P. Hodges, Esq. Engraved by H. Alken and R. G. Reeve. Dedicated by Permission to J. J. Larquharson, Esq. by his Sincere and obliged Friend W. P. Hodges. Published November 1834, by Thos. M'Lean, 26, Haymarket, London. (47.6 × 59.7 cm). Watermark, J. Whatman, Turkey Mill.

ALKEN. See also Gauci (M.) for Alken's portrait.—Hunt (George).—Lewis (F. C.)—Sutherland (T.)

ALKEN (SAMUEL) (1750-1825) See Bartolozzi (Francesco)**ALLARD (CAREL)** (1648-?) Engraving.

Maria Stuart door G. G. Princesse van Orangie enz. Carolus Allard fecit et excudit. Cum Privilegio ordinum Hollandiæ et Westfrisiæ. Stag hunt in background. (49 × 34.5 cm).

AMMAN (JOST) (1539-1591) Engravings.

Two of a set of 12 engravings depicting the various occupations of every month in the year printed in the form of a segment to form a whole circle.

[1] Stag hunting, shooting and hawking; on the right three men are reaping the harvest.

[2] On the right a hawking party; on the left harvesters are at work, one man resting near a tree.

(6.6 × 25.2 cm).

Monogram signature *A* in the upper part of both plates. See Becker (C.) p. 183 and Bartsch Vol. IX. pp. 354-5.

Engravings.

Set of eight sporting plates numbered B 82 to B 89. The first is inscribed: "Iobst Aman. fec. Stefan. Herman. ex."; the remainder bear initials I. A. and the monogram *IsI* [c. 1560]

PLATE 172.

[1] (Hare coursing)

[2] (Deer hunting; one hunter mounted, one blowing horn)

[3] (Fox hunting; a mounted hunter shooting at a fox)

[4] (Boar surrounded by hounds; huntsmen approaching with sword and spear)

[5] (Bear with broken spear of overthrown hunter; another hunter on right attacking with spear)

[6] (Wild-duck shooting on left; man aiming at heron on right)

[7] (Fishing with nets)

[8] (Hawking, and netting small birds)

(c. 4.5 × 15.5 cm).

Mounted and bound in half calf with brown mor. title label on upper cover.

Bartsch Vol. IX. p. 357.

Another state, unnumbered and without names of artist or engraver. (4.5 × 15 cm). Mounted and bound as above.

AMMON (W.) (c. 1860) Two tinted Lithographs.

[1] Aufbruch zur Jagd.

[2] Rückkehr von der Jagd.

Gem. u. lith. v. W. v. Ammon. Verlag u. Eigenthum von W. Zawitz in Berlin. Druck v. Hölzer & Hesse.
(c. 50 × 65 cm. with margin)

ANNIS (WILLIAM) (Early 19th Century) Coloured Mezzotint.

The Death of the Wolf. Painted by J. Ward. London, Published May 1st, 1802, by S. Morgan, No. 32 Clipstone Street, Fitzroy Square. Engraved by W^m Annis. (47.5 × 57.5 with margin)

Shepherds, hunters and dogs contemplating with evident satisfaction a wolf strung to a tree, in mountainous country. A girl mourning over dead sheep in left foreground.

ANONYMOUS (ENGLISH) (1800) Hand-coloured Engravings.

Series of 4 plates, each measuring 24.5 × 35.5 cm, numbered:—

Cockney Sportsmen Finding. Pl. I. Morning. (Lower margin) "You may as well let me try . . ."

Cockney Sportsmen Charging. Pl. II. Noon. (Lower margin) "Cursed hard work this killing game . . ."

Cockney Sportsmen Spying Game. Pl. III. Evening. (Lower margin) "I take that to be a Woodcock . . ."

Cockney's contemplating on the exploits of the Day. Pl. IV. Night. (Lower margin) "Come I think pretty well for one day's Sport . . ."

Each plate bears the inscription—Pub^d Dec^r 8th 1800. by S. W. Fores, 50 Piccadilly. Folios of Caricatures lent out for the Evening. Mounted and bound in boards.

(Early 19th Century) A Series of Four Hand-coloured Engravings.

Cockney-Sportsmen hunting.

[1] Hounds Finding. [2] Hounds Throwing off. [3] Hounds in Full Cry. [4] Coming in at the Death.

Without names of artist, engraver or publisher. (c. 25 × 36.5 cm. with margin)

A variation of J. Gillray's set of "Cockney-Sportsmen Hunting," and in his style. See "Gillray" in this volume.

Mounted and bound in grey boards.

Four Hand-coloured Engravings.

A Series of four plates entitled:—

[1] London Sportsmen Recharging.

[3] London Sportsmen Marking Game.

[2] London Sportsmen Shooting Flying.

[4] London Sportsmen finding a Hare.

(All c. 17.5 × 25 cm). Printed and Published by W. Davison Alnwick. Mounted and bound in boards.

(19th Century) Aquatints in colours.

Designed by Henry Alken. Series of 12 fox hunting subjects, each measuring 15 × 21 cm. with titles as follows:—

Going to the Meet.

Drawing Cover.

A Check.

Whoop.

The Meet.

The Burst.

Bolting the Fox.

Full Cry.

Cover Side.

Run to Earth.

Tally O.

The Return Home.

Mounted in sets of four on three sheets. For the original drawings of eight of these 12 aquatints see under Drawings, Alken (Henry) Volume containing twenty drawings.

(Middle 19th Century) Coloured Lithographs.

Set of 6 hunting subjects, measuring each 11 × 16 cm. with titles as follows:—

[1] Agreeable.

[3] A Good-Sort.

[5] Good Nerve.

[2] Disagreeable.

[4] A Bad Sort.

[6] A Narrow Squeak.

Mounted together.

ANONYMOUS (ENGLISH)—*continued*

(About 1850) Coloured Lithographs.

Set of 4 fox hunting subjects, each measuring 17.3 x 20.8 cm, with titles as below:—

[1] The Leap.

[2] Clearing the Gate.

[3] Full Cry.

[4] All up!

Without any other inscription.

Coloured Aquatint.

Sheet containing 3 humorous sporting subjects in frieze form, each 7 x 32 cm. (27 x 35.5 cm. with margin)

[1] (On left, party of hunters detained at toll gate; three other hunters galloping to right)

[2] (Eight hunters moving to the right; one hunter fallen into ditch)

[3] (A party of hunters rushing past carts and gigs, causing a general stampede)

Rare. Without any inscription; probably studies by H. Alken.

Hand-coloured Engraving.

Pheasant Shooting. On the right are two sportsmen, one in act of firing at pheasant; the other putting a dead bird into his bag. In the centre a third sportsman raises his gun in the direction of other pheasants on left. Four dogs. Mansion in background.

Publ. Aug. 2, 1828, by R. Pollard & Sons, Holloway near London. Whatman watermark 1831.

Actual size 11 x 35 cm. (19.8 x 42.7 cm. with margin)

(Early 19th Century) Coloured Aquatint.

Game Shooting. Two sportsmen, with pointers, firing at a covey of birds towards the right. Gillie minding horse and pony on left; another holding retrievers in right centre, in background.

No inscription or signature. (31.5 x 45.5 cm).

Coloured Aquatint.

Courting Scene. On the right two hunters with two greyhounds. On left, a farmer holding staff in right hand and a girl in left hand putting a gun. In centre another horseman moving towards the right. (27 x 34 cm)

Aquatint in colours.

Description. Mr Delme Radcliffe & his Harrier, 1833. With coat of arms. Names of mount, "Sally," "Guardian," and "Bob Handy," printed in lower margin.

Publ. April 1833, by R. A. Hermann, Junr at his Eclipse Sporting Gallery, 101, Regent St. On Whatman paper dated 1832. Actual size 21.5 x 27.4 cm. (42 x 60 cm. with margin)

Very rare mint state. Delme Radcliffe was the Master of the Hertfordshire Hounds and the author of "The Noble Science," London, 1839. See Vol. II of this catalogue.

(Early 19th Century) Four Hand-coloured Engravings.

A set entitled "Dead Game." Each picture measures 35 x 24.8 cm.

[Plate No.] 436. A Hare, a brace of Partridges and a Snipe.

" 437. A Pheasant and a brace of Woodcocks.

" 457. A Hare, Woodcock, Partridge, Snipe, Duck, & a Mallard.

" 458. A Deer, Pheasant, Rabbit, Woodcock, and a Partridge.

Printed for & Sold by Bowles & Carver, No. 69 (in) St Pauls Church Yard, London.

Nos. 457 and 458 measure 48.2 x c. 30.3 cm. with margin.

Hand-coloured Etching.

The Marchioness of Salisburys Hunt. (The Death of the Fox) (12.6 x 20.3 cm).

A well arranged group of hunters, including two ladies, surrounding the pack under a large oak tree.

ANONYMOUS (ENGLISH)—*continued*

————— (Early 19th Century) Hand-coloured Aquatint.

A mounted fox-hunter outside inn. Hat, adorned with brush, extended in left hand. Landlord bringing refreshment; keeper, with dog, resting on bench.

Inscription on back: By A. Cooper, A.R.A. (15.2 × 19.5 cm).

A well-finished little picture.

————— (18th Century) Mezzotint.

Two wild Duck, Hare, small birds and on right Spaniel. Printed for John Bowles —at the Black Horse in Cornhill.
Actual size 25 × 35 cm. (c. 28.3 × 37.7 cm. with margin)

————— (About 1830) Coloured Aquatint.

(The Hampshire Hunt)

Rare. Without inscription of any kind. Small circle, with Prince of Wales's feathers and initials in centre of lower margin. The painter of the original picture was the Rev. P. Aubertin.

Actual size 37.5 × 75.5 cm. (45.2 × 82.7 cm. with margin).

The key to the above is attached and was copied from that preserved in the Hampshire Club in Winchester. The circle with Prince of Wales's feathers is a copy of the hunt button of the Hampshire Hunt (H H) of which the author has been a member since 1900. The Hunt is crossing the river Wey near the boundary of "Millcourt" Binsted, formerly the property of the author.

See also Turner (C.), The Hampshire Hunt, and (Moody (C.), The Hampshire Hunt.

————— (Late 18th Century) Stipple Engraving.

Without inscription or signature.

Large unfinished proof. Two hunters, mounted, with attendant on foot carrying two hares and leading two greyhounds, returning from chase. Right, mansion; lady and children welcoming their return. Two peacocks on bench.

Actual size 47 × 61 cm. (59 × 86.5 cm. with margin)

————— (19th Century) Lithograph.

Wildfowl Shooting. Two sportsmen, one loading, the second with gun on right shoulder, and two setters near water's edge. Three sportsmen and dog in distance on left. (46 × 62.5 cm). Without inscription of any kind.

————— (Early 19th Century) Lithographs.

1. Sportsman holding gun, in act of loading. Shooting pony, behind; two spaniels on left, dead pheasant lying at sportsman's feet. Monogram **G** 1836 lower left of plate. (35 × 39 cm. with margin)

Proof.

2. Another unfinished proof of this plate without the signature and the date.

Actual size 35.5 × 39 cm. (38 × 43 cm. with margin)

————— Probably English. (Early 19th Century) Lithograph.

Gamekeeper holding gun, which rests on the ground, in right hand; left hand in bag.

(49 × 32 cm). India paper proof. Without inscription of any kind.

————— (18th Century) Stipple Engraving.

Large unfinished proof: On left falconer with hooded hawk on left hand and woman with basket of fruit; three large hounds; dead game, including boar, roebuck and doe, heron, bittern, etc.

(52.5 × 64.5 cm. with margin)

ANONYMOUS (ENGLISH)—continued

Hand-coloured Etching.

Catch'd Napping. Two sportsmen looking at two sleeping girls.
Published 1st Dec^r 1794 by Laurie & Whittle, 53 Fleet Street, London.
[Plate No.] 130, lower right. (24.5 × 29.7 cm).

(Late 18th Century) Hand-coloured Etching.

The Deer Catchers. Deer being driven into netted enclosure. Windsor Castle in background.
Published Nov^r 29, 1785. (20.5 × 26 cm).

(Early 19th Century) Hand-coloured Etching.

Sportsmen. Sportsman crossing stream on stilts, his companion sitting on fence.
Published Feb^r 1, 1808, by W & T. Darton, 40 Holborn Hill. (16.7 × 18.5 cm).

(18th Century) Hand-coloured Etching.

Two hunters bringing out deer. Landlady bringing tankard and pipes. Hunting horn resting on post. Two dogs. Unsigned and without inscription of any kind. (24.4 × 34.5 cm).

(Late 18th Century) Hand-coloured Engraving.

Shooting. (Two sportsmen with dogs)

Title as above with two lines in lower margin:—

“ Before his Lord the ready pointer stands,
Panting with hope to try the furrow'd lands.”

London Pub^d as the act directs May 20, 1794 by M. Denton Hospital Gate Smithfield. (17.5 × 12.7 cm).

(1793) Engraving.

The Royal Hunt—School Piece 41.

London. Printed for Bowles and Carver No. 69 St. Paul's Church Yard. Published . . . 9 Nov. 1793. A sheet with a border of six Sporting vignettes with titles beginning “ The King and Noblemen before the Stag is turned out ” and a blank centre left to be inscribed. (49 × 38.5 cm).

(18th Century) Engraving.

Summer Amusements.

Published . . . By T. Jarrell N^o 7 Paternoster Row . . . A sheet with a border of five Sporting vignettes with titles beginning “ Fox-Hunting.” and blank centre. Watermark R. Williams. (49.5 × 39 cm)

(c. 1794) Hand-coloured Engraving.

Summer Diversions.

Designed by Jos. Champion sen^r. Printed for & sold by Rob^t Sayer Map & Printseller at N^o 53 . . . Fleet Street. A sheet with a border of four Sporting vignettes with titles beginning “ Playing at Skittles ” and blank centre. Watermark J. Whatman 1794. On top of centre in old writing “ Plate destroyed.” (47 × 37.3 cm).

(1794) Hand-coloured Engraving.

Country Sports.

Published 12th May 1794 by Laurie & Whittle 53 Fleet Street, London. 28. A sheet with a border of seven Sporting vignettes with titles beginning “ Coursing the Hare.” Blank centre. Watermark Molynceux Johnston & A. Lee 1809. (46.5 × 37.5 cm). On top of centre in old writing “ Plate destroyed.”

ANONYMOUS (ENGLISH)—*continued*

(1820-1) Two hand-coloured Engravings.

- [1] Field Sports. Shows seven vignettes with titles, beginning "The Horse-Race" 118.
 [2] Field Sports. Plate 2, shows seven vignettes with titles, beginning "The Stag-Hunt" 120.

Both sheets have a border of Sporting vignettes and a blank centre to be inscribed. Published 1st Nov^r 1820 by R. H. Laurie N^o 53, Fleet Street, London. (48.5 × 38.5 cm).

_____ The same two sheets in black.

(1801) Hand-coloured Engraving.

The Chase of the Fox.

Published 2. November 1801 by Laurie & Whittle 53 Fleet Street London 71. A sheet with a border of six Sporting vignettes with titles, beginning "The Chase of the Fox" and a blank centre left to be inscribed. Watermark J. Ansell 1815.

_____ the same sheet in black. Watermark Lewis Munn 1799. Both measure 48.5 × 38.5 cm.

(c. 1814) Hand-coloured Engraving.

The Chevy Chase.

Printed & Publish'd by Langley & Belch 173 High St Borough London. A sheet with a border of eight representations of incidents appertaining to the Chevy Chase with titles beginning, "Lord Douglas sends word to Earl Percy . . ." The blank centre is inscribed by a pupil of Henton Academy, showing the purpose for which these sheets were issued. (48 × 39 cm).

(Early 19th Century) Coloured Aquatint.

Four sporting pictures without any inscription. Three are racing scenes and one is a hunting subject. Mounted together on one sheet. Each picture measures 8.5 × 12.5 cm.

They are certainly after if not by H. Alken, Senior, because both the colourings and the draftsmanship are exquisite.

- | | |
|---|------------------------------------|
| [1] (A group of sportsmen inspecting a mare and foal) | [3] (Hunter jumping a wattle) |
| [2] (Jockey on racehorse being led into stable) | [4] (Three sportsmen, one mounted) |

An extraordinarily nice set.

(18th Century) Coloured Aquatints.

Four hunting scenes inscribed: Eng^d by Sutherland from a Painting by R. B. Davis. Published by Sherwood & C^o and bearing the following dates and titles:—

- | | |
|--------------------------|--|
| Jan ^y 2, 1826 | Fox Hunting (Plate 1) Hour of Meeting. |
| Feb ^y 1, 1826 | Fox Hunting (Plate 2) Broke Cover—Settling to the Scent. |
| April 1, 1826 | Fox Hunting (Plate 3) The Chase—Full Cry. |
| June 1, 1826 | Fox Hunting (Plate 4) Gone to Earth. |

Each plate measures 13.5 × 21.5 cm. Mounted two on a sheet.

This delightful set of small hunting prints occurs in Vol. IX (January to June, 1826) of the "Annals of Sporting and Fancy Gazette." See Vol. I of this catalogue.

(Early 19th Century) Coloured Aquatints.

Six hunting subjects without any inscription. Each one measures 6 × 8.5 cm. They are shown together in one mount and represent:—

- | | | |
|--------------------------------|---------------------|-----------------|
| [1] (Hunter going out) | [3] (Drawing Cover) | [5] (Full Cry) |
| [2] (Hunt Servants refreshing) | [4] (Tally Ho) | [6] (The Death) |

_____ The same set printed in sepia.

ANONYMOUS (ENGLISH)—*continued*

(Early 19th Century) Coloured Aquatints.

Six hunting scenes without any inscription. Each one measures about 7.6×11.6 cm. excepting one which is 8.3×12.5 cm. They are shown together in one mount and represent :—

- | | |
|--|--|
| [1] (Hunters and Pack leaving Stables) | [4] (Hunter and two hounds) |
| [2] (Hunter and Hounds) | [5] (Two Hunters jumping post and rails) |
| [3] (Fox breaking Cover) | [6] (Death of the Fox) |

Probably after or by Henry Alken. A delightful set, especially as regards the artistic colouring and the miniature-like treatment.

(Early 19th Century) Coloured Aquatints.

Six hunting pictures without any inscription. Each one measures c. 6.8×10.4 cm. They represent :—

- | | | |
|---------------------|----------------|--------------------------|
| [1] (The Meet) | [3] (At Fault) | [5] (Clearing the Brook) |
| [2] (Drawing Cover) | [4] (Full Cry) | [6] (The Death) |

Most probably by or after Alken. They are little gems and most delicately drawn and coloured. It is the finest set of miniature sporting scenes in this collection.

(Early 19th Century) Printed in Colours.

(The Toast to Fox Hunting) A party of hunters round a table, carousing. (8×11 cm).

(Early 19th Century) Baxter Print.

Inscription in an oval, with crown above :—

Windsor Castle.

Printed in oil colours by G. Baxter . . .

A stag hunt with Windsor Castle in distance. On right the stag is taken home on a white pony.

Actual size 6×8.8 cm. (12.8×17 cm. with full margin)

(Late 18th Century) Hand-coloured Engraving.

Sheet (22 x 17 cm), containing 12 small circular sporting vignettes (coloured). The vignette on the upper left represents a horse with rider standing at its head. There are three others showing horses; the remaining eight are pictures of foxhounds in various attitudes.

A charming little group.

(Early 19th Century) Coloured Aquatints.

Four hunting prints without name of artist or numbers, but with titles as follows :—

- | | | | |
|---------------------|---------------------|------------------|----------------|
| [1] Going to Cover. | [2] Breaking Cover. | [3] In Full Cry. | [4] The Death. |
|---------------------|---------------------|------------------|----------------|

Each measures c. 7.5×10.4 cm.

(Early 19th Century) Coloured Aquatints.

Six hunting scenes printed on one sheet, entitled : Hunting.

Published 1829, by R. Ackermann & Co, 96, Strand, London. Watermark : Whatman, 1829.

- | | | |
|---------------------|---------------------|---------------------|
| [1] Unkenneling. | [3] Breaking Cover. | [5] Clearing Fence. |
| [2] Going to Cover. | [4] Tally Ho. | [6] Death of Fox. |

A very fine set, most probably by or after H. Alken.

ANONYMOUS (ENGLISH)—*continued*

———— (Early 19th Century) Coloured Lithographs.

Four stag hunting scenes, without name of artist, but with the following inscriptions:—

- | | | | |
|-------------------|-----------------|----------------|---------------------|
| [1] Taking Water. | [2] Refreshing. | [3] The Death. | [4] Returning Home. |
|-------------------|-----------------|----------------|---------------------|

Each measures c. 7 × c. 10.9 cm.

———— (Early 19th Century) Coloured Aquatints.

Six humorous hunting and riding scenes without any inscription.

Each one measures 6 × 8.8 cm. They represent:—

- | | | |
|---------------------|--------------------------|---------------------|
| [1] (Bucking Horse) | [3] (Jumping Fence) | [5] (Bolting Horse) |
| [2] (Rearing Horse) | [4] (Jumping into Water) | [6] (Going Home) |

———— (Early 19th Century) Coloured Aquatints.

Six hunting scenes without any inscription. Each one measures c. 6.6 × c. 9 cm. They represent:—

- | | | |
|----------------------|----------------------|-----------------|
| [1] (Going to Cover) | [3] (Breaking Cover) | [5] (Full Cry) |
| [2] (Digging Fox) | [4] (Runaway Hunter) | [6] (The Death) |

A fine set, probably by or after H. Alken.

———— (Early 19th Century) Hand-coloured Engravings.

Four humorous hunting scenes with the inscription: Williams del et sculp^t and the following numbers and titles:—

- | | | | |
|---------------------|----------------|--------------------|------------------------|
| Throwing Off. N° 1. | Finding. N° 2. | In Full Cry. N° 3. | In at the Death. N° 4. |
|---------------------|----------------|--------------------|------------------------|

Each print measures 9 × 12 cm. including a yellow margin.

———— (Early 19th Century) Coloured Aquatints.

Four hunting scenes without name of artist or number, but with titles as follows:—

- | | | | |
|---------------|---------------------|------------------|----------------|
| [1] In Cover. | [2] Breaking Cover. | [3] In full Cry. | [4] The Death. |
|---------------|---------------------|------------------|----------------|

Each print measures 10.5 × 12.5 cm.

A very fine set, most probably by or after H. Alken.

———— (Early 19th Century) Lightly coloured Aquatints.

Six hunting pictures on one sheet, which bears the inscription in centre:—

Six Prints of a Fox Chase, from Drawings by Henry Alken. London. Pub. 1st May, 1821, by S. & J. Fuller at their Sporting Gallery. 34 Rathbone Place.

They have the following titles:—

- | | | |
|------------------|------------------|--------------------|
| [1] Unkenneling. | [3] In Full Cry. | [5] A View Halloo. |
| [2] Gone away. | [4] A Check. | [6] The Death. |

The whole sheet measures 27.5 × 33.5 cm. to platemark, and 30 × 43 cm. with margin.

———— (Early 19th Century) Coloured Lithographs.

Four hunting plates without any inscription. Each measuring 9 × 13.4 cm. They represent:—

- | | | | |
|----------------|----------------|----------------|-----------------|
| [1] (Tally-ho) | [2] (At Fault) | [3] (Full Cry) | [4] (The Death) |
|----------------|----------------|----------------|-----------------|

An attractive set, probably by or after H. Alken.

ANONYMOUS (ENGLISH)—*continued*

————— (Middle 19th Century) Chromolithographs.

Two hunting scenes without any inscription, measuring 11.9×16.6 and 12×16.6 cm. They represent :—

[1] (Full Cry)

[2] (Breaking Cover)

————— (Early 19th Century) Coloured Aquatint.

A Deer Drive in Scotland.

Inscribed : Pub^d by W. Marshall Holborn Bars 1830.

"But now the main body of the deer appeared at the head of the glen."—*Waverly*.

(13×14.5 cm. with margin)

A curious representation of a large herd of stags which is being shot at by groups of Highlanders from all sides.

————— (Early 19th Century) Coloured Aquatints.

A set of ten shooting pictures without any inscription. They all measure c. 9×6 cm. each and are mounted on two sheets in sets of five. They represent :—

[1] (Grouse Shooting)

[5] (Rabbits)

[8] (Snipe Shooting)

[2] (Partridge Shooting)

[6] (Partridge Shooting)

[9] (Pheasant Shooting)

[3] (Woodcock Shooting)

[7] (Duck Shooting)

[10] (Pheasant Shooting)

[4] (Hare Shooting)

Rare. A very attractive set. We have only met with one other but it was incomplete, lacking two pictures.

————— (Early 19th Century) Coloured Aquatints.

Six shooting scenes without any inscription. They measure c. 6×8 cm. each and are shown together in one mount. They represent :—

[1] (Two sportsmen climbing gate)

[3] (Partridge Shooting)

[5] (Pheasant Shooting)

[2] (Woodcock Shooting)

[4] (Duck Shooting)

[6] (Hare Shooting)

————— The same set but entirely drawn and painted by hand.

————— (Early 19th Century) Hand-coloured Aquatints.

A set of six shooting pictures printed on one sheet and numbered 1—6, with the following titles :—

1. Partridges. 2. Snipes. 3. Moor Game. 4. Pheasants. 5. Woodcocks. 6. Wild Fowl.
(30×35 cm. with margin) (Pictures 6.5×10 cm).

————— (Early 19th Century) Coloured Aquatints.

Two shooting scenes mounted on one sheet. No name or inscription, but the following titles :—

[1] Partridge Shooting.

[2] Wild Duck Shooting.

(Each 12.8×17.8 cm. with margin)

————— (Early 19th Century) Coloured Aquatints.

Six shooting scenes. They are numbered 1—6 and have no name of artist, but bear the following titles :—

1. Partridge Shooting.

3. Wild Duck Shooting.

5. Partridge Shooting.

2. Snipe Shooting.

4. Grouse Shooting.

6. Pheasant Shooting.

(Each 8.5×12.5 cm. with margin)

ANONYMOUS (ENGLISH)—*continued*

(Early 19th Century) Coloured Aquatints.

Four shooting pictures numbered 1—4 and inscribed with titles and Publisher's imprint : Publish'd Oct^r 25, 1802. by Laurie & Whittle, 53, Fleet Street, London. The titles are :—

1. Pheasant Shooting.
2. Curlew Shooting.
3. Buck Shooting.
4. Rabbit Shooting.

(Each 10.6 × 15 cm. with margin)

This set is rare and of an unusual type. The publishers are mentioned by Siltzer, p. 341.

(Early 19th Century) Coloured Lithographs.

Four sporting scenes signed Adam East.

There are two shooting and two hunting subjects without titles. One of the hunting subjects has the imprint of publisher : London Hodgson's Wholesale Print Warehouse. Two pictures appear on one sheet headed "Hodgson's Sporting Views." The sheets are numbered N^o 14 and N^o 17 and measure with margins 36.1 × 25.8 cm. and 36.1 × 26.5 cm. respectively.

Proofs.

(Early 19th Century) Coloured Lithographs.

Four sporting scenes of the same type without signature or inscription ; all printed on one sheet.

- | | |
|------------------------------------|-------------------------------------|
| [1] (Sportsman on Pony) | [3] (Courser with two greyhounds) |
| [2] (Sportsman going out to Shoot) | [4] (Warrener carrying two rabbits) |

Proof. The sheet measures 26 × 36 cm. with full margin.

(Early 19th Century) Coloured Lithographs.

Four sporting scenes of the same type without signature or inscription ; all printed on one sheet.

- | | | | |
|---------------|-------------------------|---------------------|------------------------|
| [1] (Hunting) | [2] (Woodcock Shooting) | [3] (Duck Shooting) | [4] (Death of the Fox) |
|---------------|-------------------------|---------------------|------------------------|

Proof. The sheet measures 25.8 × 36.2 cm. with full margin.

(Early 19th Century) Coloured Lithographs.

Four shooting scenes of the same type without signature or inscription ; all printed on one sheet.

- | | | | |
|--------------------------|-----------------------|---------------------|---------------------|
| [1] (Partridge Shooting) | [2] (Rabbit Shooting) | [3] (Duck Shooting) | [4] (Duck Shooting) |
|--------------------------|-----------------------|---------------------|---------------------|

Proof. The sheet measures 26.4 × 36 cm. with full margin.

(Early 19th Century) Coloured Lithographs.

Two shooting scenes of the same type mounted on one sheet without any inscription.

- | | |
|--------------------------------------|---------------------------------------|
| [1] (Mounted Sportsman with pointer) | [2] (The same shooting at partridges) |
|--------------------------------------|---------------------------------------|

Size of each picture, 13 × 17 cm. with margin.

(Early 19th Century) Hand-coloured Prints.

Two shooting scenes imprinted : Sold at the Wholesale Ware-house, 2, Litton's-Lane, Dublin, and with the following titles :—

- | | |
|------------------------|--------------------|
| [1] Pheasant Shooting. | [2] Duck Shooting. |
|------------------------|--------------------|

Each measures 14 × 19 cm. with margin.

(Early 19th Century) Hand-coloured Engravings.

Two shooting vignettes without any inscription.

They measure 5 × 11.5 cm. and 6.2 × 11.5 cm. respectively, and with their large margin 16.6 × 25.3 cm.

ANONYMOUS (ENGLISH)—*continued*

(Early 19th Century) Hand-coloured Engravings.

Four shooting pictures printed on one sheet. They are numbered 1—4 and have the following titles:—

1. Grouse Shooting. 2. Partridge Shooting. 3. Pheasant Shooting. 4. Duck Shooting.

H. Alken del^a London: Published at 31 Ely Place E.C.

Rare. The sheet measures 24.9 × 32 cm. with margin.

(Early 19th Century) Hand-coloured Lithographs.

Four shooting scenes with titles and G. Davies in left hand lower corner. The four are mounted on one sheet.

- [1] Partridge Shooting. [2] Grouse Shooting. [3] Snipe Shooting. [4] Pheasant Shooting.

Each print measures 10 × 14.5 cm.

Probably designed by one of the Alken family, possibly Samuel. Both design and colouring are very good.

(Early 19th Century) Coloured Lithographs.

Set of six coursing pictures mounted together on one sheet and measuring 10.5 × 10.5 cm. One print has the name Ferries on lower right.

- [1] (Going out) [2] (Soho) [3] (The Start) [4] (The Kill) [5] (The End) [6] (Going Home)

The same but all six pictures printed on one sheet, measuring 25.8 × 35.5 cm.

(Early 19th Century) Coloured Aquatints.

A set of six coursing subjects printed on one sheet 17.3 × 31 cm. to platemark (27.8 × 43.2 cm. with full margin)

Inscribed: London, Pub. by Hodgson & Co., Newgate St, 1823. Watermark: Fellows, 1823.

- [1] (Going Out) [2] (Soho) [3] (The Start) [4] (The Kill) [5] (The End) [6] (Going Home)

Such engravings as these were generally cut out and pasted into scrap albums. Some of them were coloured by superior artists and recall miniatures. For this reason they are much sought after but not easily found in complete sets and very rare in sheet form with full margin.

(Early 19th Century) Coloured Aquatints.

A set of six engravings representing coursing scenes, printed on one sheet but subsequently cut into six pieces.

(c. 21 × 36.6 cm. to platemark) (Size of each picture 7.5 × 10 cm).

Inscribed: Coursing. Published 1829 by R. Ackermann & Co, 96, Strand, London. Plate 2. Watermark: J. Whatman, 1829.

- [1] (Going out) [2] (Soho) [3] (The Jump) [4] (The Kill) [5] (The End) [6] (Going Home)

A very beautiful set.

(Early 19th Century) Coloured Aquatints.

A set of six engravings representing coursing scenes, printed on one sheet.

(c. 20 × 30 cm. with margin) (Size of each picture 6 × 8 cm).

Inscribed: London. Pub. Feb^r 1 1815 by Burgis & Barfoot 32 Southampton Street Strand.

- [1] (Going Out) [2] (Soho) [3] (The Run) [4] (The Kill) [5] (The End) [6] (Going Home)

(Early 19th Century) Coloured Aquatints.

Set of four pictures mounted together on one sheet, each measuring 7.5 × 11.8 cm. Without any inscription.

- [1] (Coursing—The Run) [2] (Coursing—The End) [3] (Partridge Shooting) [4] (Pheasant Shooting)

An exceptionally fine set.

ANONYMOUS (ENGLISH)—*continued*

(Late 18th Century) Two Aquatints.

Two coursing subjects, each measuring 10.1 × 15.8 cm. mounted on one sheet.

Each picture bears the inscription: Pub^d by Hooper and Wigstead N^o 212, High-Holborn May 2^d, 1797.

- [1] (Two sportsmen, one mounted, and two greyhounds turning hare)
- [2] (Sportsman, horse and two greyhounds resting on hillside; dead hare lying near by)

(Early 19th Century) Chromolithographs.

Two coursing plates, each measuring 9.1 × 13.1 cm. mounted on one sheet.

No inscriptions of any kind.

- [1] (Two mounted hunters and two greyhounds approaching hare)
- [2] (Mounted hunter, hat in hand; yokel holding up dead hare and two greyhounds standing by)

(Early 19th Century) Coloured Aquatints.

Two numbered plates, entitled: Coursing. These plates measure 9.5 × 15 cm. each, and are mounted on one sheet.

- Pl. 1. (Two sportsmen, one mounted, the other with staff, closing gate; two greyhounds and pointer)
- Pl. 2. (Sportsman, dismounted, standing by his horse, hare lying on its back, two greyhounds and pointer resting near by. Sportsman with staff coming up on right)

(Early 19th Century) Hand-coloured Lithographs.

Two stag hunting pictures, each measuring 10 × 15 cm. mounted together.

No inscriptions of any kind.

- [1] (Stag, having just overthrown a hound, being shot at by two Highlanders)
- [2] (Dead stag being strapped on to back of white pony; two hounds near by)

(Early 19th Century) Hand-coloured Lithographs.

Six small Shooting subjects. Without any inscription or artist's name.

- | | | |
|-------------------------|--------------------------|--------------------------|
| [1] (Pheasant Shooting) | [3] (Bittern Shooting) | [5] (Woodcock Shooting) |
| [2] (Goose Shooting) | [4] (Partridge Shooting) | [6] (Partridge Shooting) |

Actual size 5.7 × 8.4 cm. (16.3 × 24.6 cm. with full margin)

Bound in quarter calf blue mottled boards.

Coloured Aquatints.

Six small Shooting subjects. Without any inscription or artist's name.

- | | | |
|-------------------------|--------------------------|-------------------------|
| [1] (Going out) | [3] (Woodcock Shooting) | [5] (Pheasant Shooting) |
| [2] (Pheasant Shooting) | [4] (Partridge Shooting) | [6] (Going Home) |

Actual size 7.1 × 9.6 cm. (19.6 × 24.5 cm. with full margin)

Bound in quarter calf blue mottled boards.

A charming little set.

(Early 19th Century) Hand-coloured Etching.

A Flight of Sportsmen, alighting in a Preserved Cover. *Vide* Newspaper Account of the Coventry Rangers.

Pub^d Jan^y 26. 1803 by S. W. Fores, 56 Piccadilly. Folios of Caricatures lent out for the Evening.

(26 × 38.8 cm). Caricature.

ANONYMOUS (ENGLISH)—*continued*

(Early 19th Century) Hand-coloured Etching.

Sketches by Travellers. Plate 2. (Hunter in jungle surrounded by Big Game)

Two lines in lower margin—"India is the finest Country in the World for a keen Sportsman . . ."

(Figure of man with umbrella) Eq^r Del. on lower left.

Pub. by T. McLean 26 Haymarket . . . (25 x 36.5 cm). Caricature.

(Late 18th Century) Hand-coloured Etching.

The Cockney at a Fox Hunt. (Stout sportsman being thrown from his mount amongst three hounds)

Pub^d by T. Colley St Martins Court, Dec^r 9. 1779. (25 x 35 cm). Caricature.

(Late 18th Century) Two hand-coloured Etchings.

The Dignified Clerical Macaroni. (Sportsman pursuing a running partridge)

Pub^d accor^d to Act Oct^r 6. 1772 by M Darby 39 Strand.

[Plate No.] 19 (20 x 28.3 cm). Caricature.

2. The Macaroni Sportsman. (Cockney shooting his dog instead of a bird)

Publish'd as the Act directs, Oct^r 21. 1772. by M. Darby 39, Strand.

[Plate No.] 21. (20.7 x 28.2 cm). Caricature.

(Early 19th Century) Coloured Aquatint.

The Earth Stopper. Two line inscription: "The business of an Earth Stopper, the Night previous to a Days Sport is to stop up the Fox's Earth whilst he is out Feeding" . . .

London Pub^d Feb^r 1. 1814 by J. M. Harris N^o 55 Newgate Street. (27.5 x 35.5 cm). Caricature.

(Early 19th Century) Coloured Etching.

The Lippit Hunt or Hobbies in an Uproar. A variety of Cockney sportsmen following the Stag hounds on Hobby-hors. Published by T. Tegg 111 Cheapside April 4th 1819 [Plate No.] 338. (24 x 34.3 cm). Caricature.

(Early 19th Century) Hand-coloured Engraving.

Beau Monde Caricaturist.

(Sport man on rocking horse; another with whip raised standing behind; on left, a female figure holding a broom in air; man with dog in left hand)

Inscription: A grown Sport man in training for the Sports of the Field. Published by & for the Proprietors J. B. Bell & J. De Camp, 11. Catherine Street Strand, Sept^r 1. 1808. (14.5 x 24.5 cm). Caricature.

(Early 19th Century) Coloured Aquatint.

Fox Hunting. A Toast & Sentiment.

A. Brush del^d. (24.4 x 16.6 cm). Caricature.

(Early 19th Century) Hand-coloured Etching.

Fox Hunting Burlesqued.

"And this German fat Nurse broke the backs of two Ponies."

Illustrations of Almack's, Page 56. (upper margin)

Pub^d Feb^r 17. 1827 by S.W. Fores, Piccadilly. (13.5 x 17 cm). Caricature.

ANONYMOUS (ENGLISH)—*continued*

————— (Late 18th Century) Hand-coloured Etching.

The London Cockney's Attack on the Bee Hive.

"Damme I'll have a blow upon them—Better small Birds than none."

Publish'd Dec^r 28th 1791 by R. Sayer & Co. N^o 53 Fleet Street, London.

[Plate No.] 74. (23.3 × 29 cm). Caricature.

————— (Early 19th Century) Hand-coloured Etching.

London Sportsmen, or the Cockney's Journal of the first of September.

London. Pub. Sep^r 1. 1821. by W. Fores No 41. Piccadilly where may be seen the completest collection of Caricatures.
Also the head and hand of Count Struenzee. Admitt one shilling.

(26 × 38.3 cm). Caricature.

————— (Early 19th Century) Hand-coloured Etching.

A Nights Guard at Kilmainham, County of Dublin.

"Somnia que mentes ludunt volitantibus umbris," etc.

"Those Dreams that on the silent night intrude,
And with false flitting shades our minds delude."

Pub. by M^cCleary, 39 Nassau Street, Dublin. (26.5 × 34 cm). Caricature.

————— (Late 18th Century) Hand-coloured Etching.

Nimrod.

Pub^d August 15. 1787 by S. W. Fores No 3. Piccadilly. (21.8 × 27.7 cm). Caricature.

————— (Early 19th Century) Coloured Lithograph.

The Pleasure of Sporting.

"Crickee shant I astonish his *hind* quarters presently?"—

A cockney preparing to shoot a hare is being charged from behind by a bull.

Pub^d by J. Kendrick, 54 Leicester Square. Printed by Dean & Munday, 40 Threadneedle Street.

W. S. invent del et lith. 1834. (24.5 × 29.2 cm). Caricature.

————— (Late 18th Century) Hand-coloured Etching. Probably by Rowlandson.

Rural Sports, or an old Mole Catcher in full Scent.

Pub^d Augst 31 by Tho. Tegg No 111 Cheapside. [Plate No.] 83. (25 × 36 cm). Caricature.

————— (Early 19th Century) Two hand-coloured Etchings.

[1] Sporting Conversation. A huntsman, a shooter and an angler seated at a table, relate their sporting experiences.
Giles Grinagain in. et fec^t

Publish'd Dec^r 20th by S. Howitt, Panton Street. (21.2 × 24.2 cm). Caricature.

[2] Frenchman Shooting on the First of September. Giles Grinagain in. et f.

Pub^d by S. W. Fores N^o 50 Piccadilly Jan^y 2^d 1804. (20.7 × 23 cm). Caricature.

ANONYMOUS (ENGLISH)—*continued*

————— (Early 19th Century) Coloured Lithograph.

The Sportsman.

Printed by G. E. Madeley, Wellington St Strand. Pub^d by T. McLean, 26 Haymarket, 1830.
(35.5 × 26.5 cm). Caricature.

The figure of the sportsman is built up with guns, rods and other sporting implements.

————— (Late 18th Century) Hand-coloured Engraving.

The Taylor turn'd Sportsman.

Six lines of verse on lower margin in two columns "There once was a Taylor a Shooting wou'd go . . ."

Published by R. Sayer, N^o 53, Fleet Street, as the Act directs, 4 June 1782.

[Plate No.] 20 on upper right. Actual size 18 × 23 cm. (23.5 × 29 cm. with margin) Caricature.

————— (Early 19th Century) Hand-coloured Lithograph.

"That man received his *charge* from me." Act 1. Sc. 1. (11.5 × 8.5 cm). Caricature.

————— (Early 19th Century) Hand-coloured Lithograph.

Breaking Cover.

(Hunter, losing hat and wig, jumping over palings into greenhouse) (7.8 × 8.4 cm). Caricature.

————— (Early 19th Century) Hand-coloured Lithograph.

(Grotesque figure of hunter riding over cliff's edge)

Inscription—"I'm blest if I know where I'm going but this Horse is a reglar Hunter so I suppose its all right."

(14.7 × 12.8 cm). Caricature.

A very amusing sketch in the manner of Seymour. See Vol. II under Books.

————— (Early 19th Century) Engraving.

The Salisbury Sportsman!

Pub. by MaCleary, Niroson St., Dub.

(29 × 24 cm). Watermark Christ^s McDonnell 1816. Political caricature.

————— (Early 19th Century) Hand-coloured Etching.

The Worsteds Sportsmen—or—A good General but a D . . . bad Marksman.

Pub^d Feb^r 5th 1823 by S. W. Fores, 41 Piccadilly. (26.3 × 37.2 cm). Political caricature.

————— (Early 19th Century) Hand-coloured Etching.

A Sale of Fox Hounds. (Auctioneer announcing "Here they are, Gentlemen, to be sold in one Lot . . ." Groom on left holding restive horse by head rope)

Pub^d March 17th 1812 by W^m Holland N^o 11 Cockspur Street (24.3 × 35 cm). Political caricature.

————— (Early 19th Century) Hand-coloured Etching.

A Modern St George. A Hint to M^r West for a Painting in St George's Hall.

Shorthand inscriptions on right and left. (30 × 34.5 cm). Political caricature.

ANONYMOUS (ENGLISH)—*continued*

_____ (Early 19th Century) Hand-coloured Lithograph.

The Head Ranger and His Man John clearing the Rotten Burrows.
London, Pub^d by O. Hodgson 20 Cloth Fair and 118 Fleet St^e (22 × 31.8 cm). Political caricature.

_____ (Early 19th Century) Hand-coloured Etching.

Hawking.
(A stout woman with coronet and two hawks on right wrist rides to the left. Behind is a male falconer mounted on a donkey: in the background are several male and female hunters)
(Upper margin)—Hawking "Ride unto St Alban's *vide* Shah."
(Lower margin)—"A Falc'ner William is, when Harriet hawks; With her of tarsels and of Lures he talks."
(22.7 × 35.5 cm). Political caricature.

_____ (Late 18th Century) Hand-coloured Etching.

The Fox Hunt.
Pub^d 12 Ap^l 1784 by H. Humphrey N^o 51 New Bond Street. (25 × 37 cm). Political caricature.

_____ (Probably late 18th Century) Hand-coloured Etching.

The Westminster Hunt. (A Hunter with whip in right hand, uttering the words "Back Back," mounted on an ass, restrains the hounds from following the prey) (27.5 × 37.8 cm). Political caricature.

_____ (Late 18th Century) Hand-coloured Etching.

The Westminster Hunt, or the Re'Tailiation. (20.3 × 31 cm). Political caricature.

_____ (Late 18th Century) Hand-coloured Etching.

Throwing up his Majesty's Fox Hounds. (On the right stands Lord Denbigh from whose mouth proceed fox hounds in the direction of Coventry)
Publish'd as the Act directs April the 16th 1782 by J. Langham. N^o 11 St Bride's Passage.
(25.3 × 27.3 cm). Political caricature.

_____ (Early 19th Century) Hand-coloured Engraving.

The September Sitings—A Demurrer. Tros Tyriusve . . . *Virgil*. (Portrait of sportsman wearing straw hat above legal wig; gun in hands, umbrella under right arm: the Great Seal bagwise. A dog's tail is just visible on the right)
Pub^d by E. King, 25 Chancery Lane, Nov^r 3. 1825. (38.5 × 27.5 cm). Political caricature.

_____ (Late 18th Century) Hand-coloured Engraving.

Political Stag Hunt or the M . . . I. Hounds in Full Cry. (A stag representing the Constitution is pursued by hounds within the bounds of Discretion. A huntsman mounted on a steed from whose nostrils Faction issues, appears on the left) Signed J. Slapbang fec.
Pub^d by W. Humphrey N^o 227 Strand. Eight lines of verse in two columns printed in lower margin.
(24.8 × 35 cm). Political caricature. Inscribed in pencil: Jan 10. 1780.

_____ (Probably early 19th Century) Hand-coloured Etching.

Cock Shooting, with the brass patent Breeched five Gun Battery approved of by a remarkable good shot.
(24.8 × 31 cm). Political caricature.

ANONYMOUS (ENGLISH)—*continued*

(Late 18th Century) Hand-coloured Etching.

Changing Places:—alias; Fox stinking the Badger out of his Nest.

Pub^d March 22^d 1782, by W. Humphrey N^o 227, Strand. (27.5 × 41.8 cm). Political caricature.

(Early 19th Century) Hand-coloured Engraving.

Breed against Bulk or the Bucks attack on the Leadenhall Street Elephant. (Elephants attacked by stag bearing a collar inscribed: Regents Park)

Pub^d Feb^y 1st 1813 by S. Knight N^o 3 Sweetings alley late Walker and Knight. (23 × 33.5 cm). Political caricature.

(Late 18th Century) Hand-coloured Etching.

The Bedfordshire Farmer unloading his — Presents !!!

Signed D. Bedford 1795.

A farmer uncarting fallow-deer. Geo. III on left looking out of stable window. (25 × 39.5 cm). Political caricature.

(Early 19th Century) Coloured Aquatint.

Representation of a round-up of elephants in an eastern country, probably Siam. They are driven towards a compound by a cordon of natives who are using torches and blowpipes. In centre a grandstand with spectators. Fine distant view of lakes and a range of mountains. (40.8 × 65 cm).

ANONYMOUS (GERMAN) (16th Century) Engraving.

Stag Hunt. Here, stag and hind moving to left pursued by eleven dogs and three mounted hunter (one with lady riding pillion). Castle in distance. Hunter with another dog concealed behind tree on left. (33 × 17.5 cm). Mounted in volume with Virgil Solis's engravings.

Rare undescribed fine impression.

(16th Century) Engraving.

Hare Hunt. Two hares pursued towards the left by 5 dogs and two hunters. A third hunter sitting under tree on left. No signature. (34 × 16 cm). Undescribed. Mounted in volume with Virgil Solis's engravings.

(c. 1541) Engraving.

On left two rabbit pursued by two dogs towards the right; in centre hunter kneeling holding dead rabbit. Another dog standing by. Castle in background. Date 1541 (upper left) (37 × 11 cm). Mounted in volume with engravings by Virgil Solis.

Very rare undescribed. Unfortunately only part of a frieze.

(16th Century) Engraving.

Hawking Scene. Two falconers, one mounted facing full; the other dismounted and in kneeling position; horse on right; hawk with prey on left, and four hounds. No signature. (4 × 11.2 cm).

Very rare undescribed. Unfortunately part of a frieze only. Mounted in volume with friezes by Virgil Solis.

(16th Century) Engraving.

A group of different animals of the chase including the stag, hind, wild boar, antelope, wolf, fox, lynx, the rabbit, and the rarely depicted Alpine ibex. Without any imprint. Engraved in the style of Mathias Greuter (1566-1638). Reproduced as a tailpiece in Vol. I of this catalogue. Mounted in old red mor. volume with friezes by Virgil Solis. (5.5 × 9.8 cm).

(16th Century) Engraving.

Stag and hind pursued by five dogs, running to left. Three mounted hunter (one with lady) on left and on right a servant holding a dog. Castle in distance. (c. 34 × 17 cm). Mounted in volume with engraving by Virgil Solis.

ANONYMOUS (GERMAN)—*continued*

(Augsburg) (18th Century) Gilt Print.

A sheet of green paper with floral design and three hunting scenes printed thereon in gold. At top a stag hunt; in centre a group of hunters, flanked by two mounted falcons; below, a boar hunt. Signed on lower left: IN AUGSB. The rest of the imprint unfortunately is illegible. (35.5 × 42 cm).

A curious and rare document.

(18th Century) Coloured Engravings.

Perspectivische Vorstellung einer Hirschjagd (stag hunt) einer Wildschweinjad (boar hunt) und einer Fischerey (fishing scene)

Three panoramas, each composed of 6 divisions, contained in a green mor. box adapted for their display in rotation. (9.6 × 14.5 cm). (c. 1750)

Representations of hunting and fishing subjects in the form of a panoramic scene. The six divisions of each picture are set up one behind the other and form a miniature stage.

Very rare, because this sort of picture was probably produced for children and soon spoiled.

(Early 17th Century) Etching.

Eigentliche abildung der ansehnliche Beren Jagt so der Durchleuchtisten hochgeborn furst vnd herr herr Johannes Jorg hertzog zu Sachsen und Churfurst, in beiwesen Der Rom. Kay. M^{te} vnd dem neuen gekrönten König in Behaimb. vnd Ertzherzog Maximilian zu Österreich, Öffentlich gehalten vnd gesehen worden zu Dresden auf dem platz geschen den 17. Augusti 1617.

(Inscription in lower margin. Key to plate in upper left corner) (26.8 × 30.5 cm).

A rare and undescribed representation of a so-called "Kampf Jagen" or Combat of Animals held before the court in Dresden in the early seventeenth century

(16th Century) Woodcut in two parts.

(Lazarus and Dives)

In the upper part of a house Dives with his wife and a companion sit at table. Below, hunters have returned from the chase bringing game and fish for their consumption. On the right Lazarus is being driven away by a servant armed with a whip. Two falcons coming from pavilion on left. A stag being gralloched by hunt servants.

A rare and interesting print, probably German. (40.2 × 56.6 cm).

(c. 1550) Woodcut.

Stag hunt. In the centre we see a stag moving to right pursued by hounds, and in the foreground and beyond an important gathering of nobles and huntsmen. On the left are seen Diana with her nymphs, bathing, and Actæon with the stag's head. On a hill to the left stands a castle.

PLATE 173.

(38.7 × 77 cm). Printed in three sections and joined together.

Very rare. A so-called Derschau print made from ancient woodblocks. Highly interesting from an historical point of view; fine impression. Attributed to Lucas Cranach. From the Lanna collection, 8604.

(16th Century) Etching.

Studies of hunting and battle scenes. Castle in centre. Coat of arms on left. Long scroll below. (11.5 × 28.4 cm).

(17th Century) Woodcut.

On the left are five women. Of these, two assuming the guise of birds, after the manner of fowlers entice men to enter their trap. One victim lies already in their power. On the right another is shown captive, while others hasten to join him. (18 × 36 cm).







Altonus an omg



ANONYMOUS (GERMAN)—*continued*

(Early 18th Century) Mezzotint.

Advertisement of a show of sea lions and polar bears in Amsterdam.

At top: A bear hunt in the arctic regions, six sailors attacking bear on left. Sailing vessels and boats in distance. Iceberg and a fox on right.

Below: Mit Hoch-~~Obrigkeithch~~gnädiger Erlaubnuss . . . Zwei Crulanische Meer-Löwen oder die weise Wallfisch-Baren, . . . The sheet measures 35.2 x 23.4 cm. and the picture to platemark 16.2 x 20.8 cm.

A curious document, wherein it is stated that these animals are shown by the sailor who caught them and brought them to Amsterdam.

(Early 19th Century) Chromolithograph.

Der Krieger mit dem Waidelohr. A fight with poachers, (Two men fighting, one being attacked by big dog, and a dead stag) On left a stone cross with initials H A E. (33.6 x 42.5 cm).

(Early 19th Century) Lithographs.

A set of four shooting plates numbered 1 to 4 (and 22^a to 22^d) Each plate 33 x 23.8 cm.

No. 1. Der Aufbruch zur Jagd.

No. 3. Des Jägers Ruhe.

No. 2. Der Jäger auf der Entenjagd.

No. 4. Des Jägers Heimkehr.

Knoblauch & Co. in Magdbrg.

(Early 19th Century) Lithograph.

(Shooting Waterfowl) No inscription. Watermark: H. OSER. On right two sportsmen going through reeds with two dogs. On left three shooters, one of whom is firing at birds.

Actual size 30.5 x 38.5 cm. (47 x 62.7 cm. with full margin)

(First Half 19th Century) Six coloured Lithographs.

American Hunting Scenes. Each measuring c. 42.5 x 56 cm (c. 63 x 78 cm. with margin) Numbered.

Six sporting plates. Each plate bears title and imprint "Berlin, F. Sala & Co. Unter d. Linden, 51."

1. Three sportsmen, one resting, two dogs and dead game, including swan.

2. Sportsman landing from canoe with dogs; man taking out ducks.

3. Two sportsmen, with pointers, shooting partridges.

4. Sportsman shooting snipe from punt; another sportsman taking bird from pointer.

[the left.

5. Sportsman, with horn slung on left shoulder, firing at bird on right; another in centre; setter pointing, on

6. Two sportsmen, one carrying two birds in right hand, and two setters, one with bird in mouth, moving

[towards the right.

Half calf mottled boards.

(Early 19th Century) Four Coloured Lithographs.

Jagd-Vergnügen.

No. 1. (Staghunting)

No. 2. (Hunter and Shooter)

No. 3. (Hunter and girl)

No. 4. (Halali)

(c. 16 x 19 cm. each)

(Early 19th Century) Hand Coloured Engraving.

Oriental hawking party. In centre a falconer, mounted, with hawk on right wrist, points to a duck flying above; four mounted hunters with three setters on his right. Below are two men, one of whom is in the act of firing at wild ducks.

Actual size c. 30 x 38.5 cm. (35.5 x 47 cm. with margin) Watermark C & I Honig.

ANONYMOUS (GERMAN)—*continued*

————— (16th Century) Engraving.

Lion hunt. Five hunters, two mounted, contest with a lion. One of the hunters is overthrown and protects himself with a shield against the animal's attack.

Circle. 8.1 cm. diameter.

Passavant, Vol. IV, p. 287, No. 225, states that this print is in the style of B. Beham.

Rare, from the Lanna collection.

————— (Early 19th Century) Engraving.

On the right a man wearing cap and holding two leashed greyhounds is resting on the branch of a fir tree; a hare moves to the left.

No inscription of any kind. (24.5 × 15.7 cm).

————— (Early 19th Century) Four Silhouettes cut out by hand from black paper.

Two stag shooting subjects, one stag hunting and one duck shooting subject.

A charming and artistic series. (c. 8.5 × c. 22 cm).

Mounted and bound in half vel. mottled blue boards.

————— (17th Century) Etching. Broadside.

(Count Serini attacked by a Wild Boar)

Inscription in lower margin: "Diss ist die traurige Begebenheit, dess edlen Grafen Nicolaus von Serini, welcher Jammerlicher Weise auf der Jagt, von einem grossen Wildschwein ist gehauen und umgebracht worden: Geschehen den 18/8 November Anno 1664."

No signature. Actual size 16 × 23.5 cm. (29 × 39 cm. with margin)

————— (18th Century) Hand-coloured Engravings.

[1] (7.3 × 9.5 cm). Der Anstand auf die Rehe. [2] (7.3 × 9.8 cm). Die Erlegung des Hirschen.

In the style of Martin Engelbrecht (1684—1756)

————— (18th Century) Hand-coloured Engraving.

La Chasse au Cerf.

Sportsman on left, behind a fir tree, shooting at stag running to the right.

Chez Fiella et Comp. à Kriegshaber pres d'Augsburg.

[Plate No.] 4. Actual size c. 19 × 29.5 cm. (25.3 × 39.5 cm. with margin)

————— (18th Century) Engraving.

(Hunting Trophy) (Stag's head and two hounds; horn suspended from tree) Inscribed "Ducit . et . Excitat . Agmen." (22.5 × 19.8 cm. with small margin)

————— (Early 19th Century) Hand-coloured Engravings.

[1] Chasse à la Bécasse (Schnepfenjagd)

[2] Chasse au Faisan (Fasanenjagd)

Nurnberg bei Riedel. Actual size c. 24.2 × 33 cm. (c. 31 × 46.5 cm. with full margin)

ANONYMOUS (GERMAN)—*continued*

(Early 19th Century) Woodcut.

Quaint woodcut representing a sporting scene. Sportsman firing at a hare moving to right; two other sportsmen, one with bird in right hand, on right; woman crossing bridge on left. (30.3 × 40 cm).

(Middle 19th Century) Broadside.

Der letzte Jäger.

Neu Ruppiner bei Oehmigke & Riemschneider. No. 2231 (lower left)

16 lines of verse (in 4 columns) in lower margin, beginning: "Einstimmig hatte jüngst das Wild beschlossen."

(33.5 × 41.5 cm. with margin)

(Early 19th Century) Two Chromolithographs.

1. Des Jägers Hochzeits Fest. (The Hunter's Marriage)

Titles in German, French and English. Druck Verlag u Eigenthum v. Ed. Gust. May in Frankfurt a/M.

(32.3 × 42.5 with margin) [Plate No. 939]

2. Des Jägers Leichenzug. (The Hunter's Funeral)

Titles in German, French and English. Druck, Verlag u Eigenthum v. E. G. May in Frankfurt a/M.

[Plate No.] 160. (30 × 42.7 cm. with margin)

(Early 19th Century) Tinted Lithograph.

Des Jägers Leichenzug. Title in French and German. (32 × 42.5 cm. with margin)

(Early 19th Century) Two Chromolithographs.

[1] Des Jägers liebstes Wild.

[2] Aha! Also hier??

Verlag von Carl Glück in Berlin. (35 × 46.5 cm. with margin)

(19th Century) Heliogravure.

Chamois Shooting. (Caricature)

A princeling, aided by an attendant, is taking aim at a chamois at close quarters. The animal is held by the horns and tail by two officials. The Royal parent, soldiers and a newspaper reporter are present. (33 × 24 cm.)

Monogram \ddot{H} . Published by the well-known humorous paper "Simplicissimus" of Munich.

(Early 18th Century) Engraving.

November. Wintermonat.

Two dwarfs, one with falcon on right fist, and gun; the other pointing to right. Inscribed: Henri von Hartschadel, der Juncker . . . Actual size 30.3 × 19 cm. (38.5 × 22.4 cm. with full margin)

(19th Century) Etching.

Schussliste (gamecard). Forstamt Carlslust. Ornamental surround showing view of castle and ducal coat of arms interwoven with ten sporting vignettes of an attractive kind. To platemark 30 × 35 cm. (42.8 × 48 cm. with margin)

ANONYMOUS (AUSTRIAN) (c. 1820) Hand-coloured Lithograph.

Der Blatt=Schuss. Wien im lith. Institut. Artist unknown. (40 × 53 cm with margin)
Wooded glade. Mortally wounded stag in centre. Sportsman with rifle behind large oak on right. Startled hinds in background.

(Early 19th Century) Chromolithograph.

Rudolf Kronprinz von Oesterreich. Druck u. Verlag v. A. Planck & Sohn . . . Wien. (60 × 44.2 cm. with margin)
The ill-fated son of the late Emperor Franz Joseph of Austria. Prinz Rudolf was a great sportsman and ornithologist, and wrote several books on these subjects.

ANONYMOUS (DUTCH) (18th Century) Two Engravings.

- [1] A sheet with a border of sporting subjects without titles and blank centre; the lower part represents a stag hunt. (41.5 × 33 cm).
[2] A sheet with an ornamental floral border terminating at the lower end with a stag hunt. (41 × 33.2 cm).

Both without any inscription but with a watermark showing a seated figure and a rampant lion in a fence and the words Pro Patria and a name [1] D & C Blauw. [2] H. Melrink.

Old Woodcut reprinted in the 18th Century.

A hunter, moving to the left, is dragging two unwilling hounds towards game; two other hunters, one with horn and the second with a whip, follow. In the top margin is the inscription "Als de Honden niet en willen, Is de Jagt maar tijd verspillen."

(32.5 × 41.3 cm). [Plate] No. 45 (upper right) Te Deventer, gedrukt by J. H. de Lange . . . **PLATE 174.**

Extremely rare.

Gessner (C.) *Historia animalium* 1551 (see Vol. I of this catalogue) quotes this proverb, page 247, lib. I., in a chapter entitled "De canibus diversis." It means "Hunting is no good with unwilling hounds."

(17th Century) Engraving.

In the foreground a hunter, with hounds, is walking in the direction of a large tree, followed by a man carrying a cadge. In the background are seen a broad river, a bridge, town and church. (25 × 32.5 cm). No inscription.

(Probably Dutch) (Early 18th Century) Engravings.

Set of six unnumbered hunting plates.

Without titles, names of artist or engraver.

- [1] (Stag and hind moving to right pursued by two hunters, one on horseback, and 4 dogs)
[2] (Two hares moving to the right pursued by 3 dogs and 3 hunters, the left one being mounted)
[3] (Fox attacked by 3 hunters armed with spears. Three dogs surround fox; a mounted hunter on extreme left)
[4] (Two wild boars moving to left, attacked by one hunter and three dogs: a second hunter with dog concealed behind tree on left)
[5] (Bear facing right attacked by 3 hunters with spears, and six dogs. The front right paw of the bear has struck a hound. On left a huntsman kneeling in fork of a tree)
[6] (Duck shooting at water's side. Two sportsmen, one with dog, are seen firing from the right and left. A third sportsman, with whip in right hand, is partially visible)

(c. 6 × 19.5 cm. with margin)

These plates are mounted in a volume with the following set, hares persecuting their hunters, as they are evidently by the same artist. For reproductions of these plates see the headpieces in this volume.

ANONYMOUS (AUSTRIAN) (c. 1820) Hand-coloured Lithograph.

Der Blatt=Schuss. Wien im lith. Institut. Artist unknown. (40 × 53 cm with margin)
 Wooded glade. Mortally wounded stag in centre. Sportsman with rifle behind large oak on right. Startled hinds in background.

(Early 19th Century) Chromolithograph.

Rudolf Kronprinz von Oesterreich. Druck u. Verlag v. A. Planck & Sohn . . . Wien. (60 × 44.2 cm. with margin)
 The ill-fated son of the late Emperor Franz Joseph of Austria. Prinz Rudolf was a great sportsman and ornithologist, and wrote several books on these subjects.

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 [2] A sheet with an ornamental floral border terminating at the lower end with a stag hunt. (41 × 33.2 cm).

Both without any inscription but with a watermark showing a seated figure and a rampant lion in a fence and the words Pro Patria and a name [1] D & C Blauw. [2] H. Melrink.

Old Woodcut reprinted in the 18th Century.

A hunter, moving to the left, is dragging two unwilling hounds towards game; two other hunters, one with horn and the other with a dog, are seen in the distance. The inscription: "Al d' Honden niet en willen, Is de jagt maar tijd verpallen."

(32.5 × 41.3 cm). [Plate] No. 45 (upper right) Te Deventer, gedrukt by J. H. de Lange . . . **PLATE 174.**

Extremely rare.

Gessner (C) Historia animalium 1551 (see Vol. I of this catalogue) quotes this proverb, page 247, lib. I., in a chapter entitled "De canibus diversis." It means "Hunting is no good with unwilling hounds."

(17th Century) Engraving.

In the foreground a hunter, with hounds, is walking in the direction of a large tree, followed by a man carrying a cadge. In the background a broad river, a bridge, town and church. (25 × 32.5 cm). No inscription.

(Probably Dutch) (Early 18th Century) Engravings.

Set of 14 unnumbered hunting plates.

Without titles, names of artist or engraver.

- [1] (Stag and hind moving to right pursued by two hunters, one on horseback, and 4 dogs)
 [2] (Two wild boars moving to left, attacked by one hunter and three dogs: a second hunter with dog concealed behind tree on left)
 [3] (Two wild boars moving to left, attacked by one hunter and three dogs: a second hunter with dog concealed behind tree on left)
 [4] (Two wild boars moving to left, attacked by one hunter and three dogs: a second hunter with dog concealed behind tree on left)
 [5] (Bear facing right attacked by 3 hunters with spears, and six dogs. The front right paw of the bear has struck a hound. On left a huntsman kneeling in fork of a tree)
 [6] (Duck shooting at water's side. Two sportsmen, one with dog, are seen firing from the right and left. A third sportsman, with whip in right hand, is partially visible)

(c. 6 × 10.5 cm. with margin)

These plates are mounted in a volume with the following set, hares persecuting their hunters, as they are evidently by the same hand. (See Vol. I of this catalogue)



Te DEYENTEN, gedrukt by J. H. de LANGE, Boekverkoopster en Verkoopster van den Druk.

ANONYMOUS (DUTCH)—*continued*

(Probably Dutch) (Early 18th Century) Engravings.

Set of four unnumbered plates, wherein hares are seen to change places with their persecutors, the hunters and dogs. (Caricatures) Without titles, names of artist or engraver.

(c. 6 x 19 cm. with margin)

- [1] (On left two hares with pears attack a hound; one hare on foot, with gun, and another mounted appear on right)
- [2] (Two hares cutting up dogs on block; a third hare bringing another victim)
- [3] (Two hares leading captive hunter towards the gallows where two other hares have already hanged another sportsman)
- [4] (Two hares roasting a hunter on a spit; on the right two hares are cutting up a dog)

A rare and quaint series of proofs, mounted and bound in quarter calf and marbled boards, together with the preceding set. For reproductions of these plates see the headpieces in this volume.

(c. 1716) Engravings.

Designer and engraver unknown.

Caricature. Sixteen numbered plates containing equestrian and sporting subjects. In the lower margin of each plate are 12 lines of Dutch verse (arranged in three columns)

Actual size 17.5 x 20.5 cm. (c. 22.5 x 26.3 cm. with margin)

- | | |
|---|---|
| 1. Daar steigt de jongen naar de Koord . . .
(also numbered N. 77) | 9. Gy weet uw Doel vry wel te raken . . . |
| 2. Nu draaft de klepper naar de maat . . . | 10. Couragie kaaloer! toon uw kragt . . . |
| 3. Zagt, zagt Pigmeentje! niet te stout . . . | 11. Sta stene moorse kop, sta vast . . . |
| 4. Zo moedig was ook Don Quichot . . . | 12. Hier gaat het wakker op een scheren . . . |
| 5. Zo gaat het wel, als't moedig paard . . . | 13. 't Sa Amazone! toon uw moed, . . . |
| 6. Dit zyn de vrugten van't dresséren; . . . | 14. Hier zyn zy op de Haze jagt . . . |
| 7. Zo leerd de klepper met een vaart . . . | 15. Hier zyn de Jagers in de weer . . . |
| 8. Weg Roeland, weg Esplandiaan . . . | 16. Hans Worst, vermoeid van Vossen jagen . . . |

Baillie-Grohman in his "Sport in Art" says, page 231, "It is an excessively rare set, there being only one other known, which is in the van Stolk collection in Rotterdam. Unluckily, both want the title page, and the Rotterdam copy also lacks 5 plates." On p. 236 is given a reproduction of plate 16 and on p. 237 one of plate 15.

Very rare, from the Baillie-Grohman collection.

Mounted and bound in half vel. blue mottled boards.

As a matter of accuracy, we find that Baillie-Grohman has made a slip on page 232, where he refers to his set as one of 15 plates, Nos. 2—16. It consists of 16 plates numbered from 1 upwards. We consider it possible that a title page was never published and probable that the artist was a certain Adrian van der Laan (1690—1755), a large print by whom is described in this catalogue.

ANONYMOUS (FLEMISH) (Middle of 16th Century) Etching.

Hunting scene. On the left a sportsman kneeling beside a tall tree and shooting at some duck which are flying across the stream in front. Three herons in foreground and a swan on the right. Five horsemen and hounds in centre; stag escaping to the right. Two castles joined by bridge in left background. No inscription of any kind. (16 x 23.3 cm).

Unfortunately we have not been able to trace the name of artist. Etchings of this time, i.e. c. 1560, are rare. It is just possible that an Italian etcher called Angiolo Falconeto is the author, as three of his etchings bear a certain similarity to ours, which is one of the earliest representations of shooting flying.

Probably Flemish. (Early 17th Century) Coloured Woodcut.

With inscription: S. Hubert. St. Hubert kneeling before the stag. (6.7 x 4 cm).

ANONYMOUS (FLEMISH)—continued

Probably Flemish. (Middle of 17th Century) Engraving.

(S. Hubert) In lower margin arms and six-line inscription: *Delineatio vetustissimæ Iconis, S. Huberti . . . 1666.*
(31.2 × 21.2 cm).

On right St. Hubert kneeling in front of his horse. On left the stag. Five hounds in foreground. In left top corner an eagle holding a scroll inscribed: "oculo Irretorto."

From the Baillie-Grohman collection. See his "Sport in Art," p. 210, for a small reproduction of this print, and p. 85.

Probably Flemish. (17th Century) Engraving.

S. Hubert. a Paris chés Huot rue S. Jacques. a la Ville d'Anvers.

Four-line inscription: "O Glorieux S' Hubert des Ardennes qui de Dieu aeu le pouvoir de garder les corps des peines et les bienfaiteurs de son autel contre la Rage . . ."


[Plate No.] 97 (lower right) (27.3 × 18 cm).

Probably Flemish. (Early 18th Century) Engraving.

Wild Boar Hunt in richly wooded district. On the right a huntress, kneeling on the trunk of a tree, has shot an arrow into the neck of a boar which is attacked by hounds. Hunter with spears on left and right.

No inscription of any kind. Proof. Actual size c. 44 × 59.5 cm. (58 × 72 cm. with full margin)

Probably Flemish. (Late 16th Century) Engraving.

Design for a gunshaft. Watermark: Star in ring. (Three huntsmen, one on horseback, defend Actæon against a number of hounds attacking him)  Actual size 4.2-8 × 23.3 cm. (16.2 × 26.3 cm. with margin)

Probably Flemish. (18th Century) Engraving.

Young stag crossing flooded country to left, pursued by two mounted hunters and five hounds. Two men on foot following. On the opposite bank is seen another mounted hunter and near a tree stands a man resting on a staff, whilst three hounds enter the water.

Without title, name of artist or engraver. Proof. Arms in lower margin. (35.5 × 45.8 cm. with margin)

ANONYMOUS (SWISS) (Early 19th Century) Hand-painted Aquatint and Title on brown paper.

Position Dangereuse près du Finsteraarhorn de Jean Fellmann et Gabriel Schilt, fameux chasseurs de Bouquetin et Chamois, le 14 Octobre, 1822. MS. inscription "Publié par J. P. Lamy, à Berne, Basle et Genève."

Actual size 28.5 × 35.5 cm. (37.3 × 48.8 cm. with margin)

A graphic illustration of the dangers of Alpine ibex and chamois hunting. With the exception of the Valle d'Aosta, where the King of Italy has a preserve, the Alpine ibex is now not to be found.

Another copy, without any inscription, set in a surround of 24 oval miniatures of Swiss girls in their several costumes. Under this surround, the inscription: "Costumes élégants des 22 Cantons Suisses," and below: "Publié par J. P. Lamy, à Basle, Berne & Genève."

Actual size 20.5 × 29.3 cm. (39 × 44.5 cm. with surround and margin)

(Early 19th Century) Coloured Lithograph.

Jean Roth, chasseur aux chamois à Grindelwald. (Portrait) (26 × 20.4 cm).

ANONYMOUS (FRENCH) (Early 17th Century) Engraving.

Various ornaments, including designs for engraving gunshafts; the largest shows a stag hunt. (8 × 15.6 cm).

French or Flemish. (Early 18th Century) Engravings.

Two small friezes containing arabesques, and six tiny hunting, fishing and pastoral scenes. (Each frieze: 1.8 × 10.1 cm). Reproduced at head of list of plates of this volume.

French (?) (Early 18th Century) Engraving.

On the right a divine figure is firing a gun at a stag which advances with a fox from the left. Under a tree are three figures representing Faith, Hope and Charity, and four others, probably representing four continents, in background. Building in distance. Inscription: Benedicite omnes bestiae et pecora Domino. Dan. III. Formicac.

(11.1 × 16.6 cm. with lower title margin and tiny margin on three sides)

A most curious little engraving, which we have introduced as a tailpiece on page 180 of this volume.

(18th Century) Black and Red Engraving.

Young sportsman, with gun, looking over a bank where there are two dogs pointing at five pheasants. (23 × 35 cm). Probably by Debucourt after Boucher.

(18th Century) Hand-painted Engravings.

- [1] Le Rendez vous de Chasse. (Sportsman and two ladies)
- [2] Le Depart de la Chasse. (Sportsman, two ladies and greyhound)

(26.2 × 20.1 cm). Ovals.

(Early 19th Century) Hand-painted Engraving.

Le Retour du Chasseur. [Inscription]: "Charles après avoir fait une chasse des plus heureuse . . ." à Paris chez Codoni, Rue du Harlay, No. 6, aux Marais. Déposé. (25.4 × 32.8 cm).

(Early 19th Century) Hand-coloured Engravings.

Suite de Chasseurs.

A series of 9 numbered coloured engravings. Each plate bears the inscription: Suite de Chasseurs, A Paris, chez Martinet, Libraire, rue du Coq. No. 15 (13 et 15) and a title—

- | | |
|---|-------------------------------------|
| N° 1. Le Départ pour la Chasse. | N° 6. Chasseur chargeant son fusil. |
| N° 2. Le Retour de la Chasse. | N° 7. L'Affut. |
| N° 3. Le repos du Chasseur. | N° 8. La Chasse au Marais. |
| N° 4. Le Tirer en plaine. | N° 9. La Chasse au Chien d'arrêt. |
| N° 5. Le Donneur de Cor sonnait l'Halali. | |

Nos. 5—9 bear the inscriptions: D^r del. and HS.

(20.6 × 12.8 cm). Light brown boards, red cloth back.

A charming little set both as regards draftsmanship and colouring.

(18th Century) Hand-coloured Engraving.

Sportsman, wearing tall hat, gun under right arm and resting on ground, is putting dead otter into bag; dog on right. (24.4 × 16.9 cm).

ANONYMOUS (FRENCH)—*continued*

————— (Early 19th Century) Lithograph.

Hare hunting. On the left a hunter descended from his horse is picking up a hare. A mounted falconer, with hooded falcon, stands on his right. Falconers and hounds in the distance. Without inscription. (34 × 43 cm).

————— (Middle of 18th Century) Engravings.

Four Hunting plates—

La Chasse au Lion.

La Chasse au Tigre.

La Chasse au Sanglier.

La Chasse au Cerf.

Actual size c. 21 × 31.5 cm. (c. 25 × 39.3 cm. with margin)

Each plate bears title as above and inscription: *Paris chez Radigues rue St Jacques.*

————— (18th Century) Engraving.

Blank sheet with ornamental surround, probably intended for use as a gamecard. Proof before all letters. Up to platemark 39.8 × 47.2 cm. (44.4 × 53 cm. with margin)

————— (Early 19th Century) Two hand-coloured Lithographs.

Miroir Caricatural. Ouverture de la Chasse. Mort d'un lièvre dans la Plaine St Denis. (Hare hunting)
[Plate No.] 21. (Caricature) Signed E. D. N. lower right. La Mode. Le 31 Août, 1839.

Miroir Caricatural. Chasseurs Parisiens.

Duval, qué que c'est què ca ? . . . (Boar hunting)

[Plate No.] 35. (Caricature) La Mode 1^{er} Fevrier, 1840. Each measures 25.8 × 35 cm. with full margin.

————— (Early 19th Century) Hand-coloured Lithograph.

Groom exercising hunters. Without any inscription; probably by Horace Vernet. Watermark M. & L. A. HUBER.
Actual size 29.5 × 38.8 cm. (34 × 47 cm. with margin)

————— Probably French. (c. 1820) Hand-coloured Lithograph.

Two sportsmen struggling with one another for the possession of a hare. (Caricature) (15.5 × 12.5 cm).

————— Probably French. (Early 19th Century) Two hand-painted Engravings.

Patterns for tapestry embroidery for seat and back of a chair, in vivid colouring.

[1] (Two men in a boat, one shooting duck)

Actual size 29.2 × 28.6 cm. (39 × 40.6 cm. with margin)

[2] (Sportsman shooting duck; spaniel near by)

Actual size 31 × 19.5 cm. (42 × 32 cm. with margin)

Without any inscription.

Rare. Two quaint pictures which might well be utilised.

————— Probably French. (19th Century) Lithograph.

Duck Shooting. A sportsman in boat rowed by lady is firing to the right.
(41 × 51.4 cm). Without inscription of any kind.

ANONYMOUS (FRENCH)—*continued*

————— Probably French. (Early 18th Century) Etching.

Large ornamental picture representing a deer embracing hunter on chariot. The hunter grasps a spear in right hand, Cupid holds him with left. Two boar hounds at side, a greyhound standing a short distance to the left. Two swans on right. (42 × 47.3 cm). Proof. Watermark NP.

ANONYMOUS (SPANISH)

————— (18th Century) Hand-painted Engravings.

Four pictures within ornamental borders.

[1] La Caza de Aves. Venatio Avium.

[2] La Caza del Ciervo. Venatio Cervorum.

[3] La Caza del Leon. Venatio Leonum.

[4] La Caza del Xavali. Venatio Aprorum.

Actual size 48.8 × 68 cm. (c. 56 × 83 cm. with margin)

A very fine set of Spanish prints, in very bright colours, heightened with gold, with full margins and uncut edges. They represent hawking, and stag, lion, and boar hunting.

ARLD (C. W.) (Middle of 19th Century) Tinted Lithograph.

Ludwig Napoleon's Parforce-Jagd bei Fontainebleau im October, 1853.

C. W. Arld lith. Verlag v. A. Müller. Druck v. J. Braunsdorf, Dresden.

(44 × 56.4 cm).

Napoleon III and the Empress Eugenie hunting stags at Fontainebleau.

ARLD. *See also* Knäbig (M.)

ARNOULT (NICOLAS) (fl. 1680-1700) Engraving.

Louis de France. N. Arnoult fecit.

11 lines of inscription in lower margin. Se' vend a paris chez N. Arnoult rue de la fromagerie . . .

Actual size 29 × 18.5 cm. (37.8 × 23.2 cm. with margin) From the Baillie-Grohman collection.

ASNE (MICHEL L') (1596-1667) Engraving.

On right a hunter has shot an arrow from his bow at a deer which seeks the protection of a saint (on left) who is drawing the arrow from its back.

M. asne f. (right). S. Vouet Inuv. Cum Privilegio Regis 1637.

Inscription: Abstine, Venator, sancti venerator Asyli . . .

Actual size 23 × 25.8 cm. (35.5 × 31.5 cm. with margin) See Nagler, Vol. I, p. 167.

ATKINSON (THOMAS LEWIS) (fl. 1857-1889) Engraving.

Poltimore Hunt.

Painted by Sir Francis Grant, P.R.A. Engraved by Thomas Lewis Atkinson. London, Published May 2nd 1874 by Henry Graves & Co. the Proprietors. Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales . . . 6 Pall Mall . . . by M. Knoedler & Co. in the Office of the Librarian of Congress at Washington.

Actual size 53.5 × 72 cm. (69.5 × 87.5 cm. with full margin) Facsimile autograph "Yours faithfully Poltimore."

Proof on India paper.

AUDRAN (BENOÎT) (1661-1721) Engraving.

Retour de Chasse. (Madame de Vermenton) Grave d'Après le Tableau original de Watteau haut de 2 pieds 4 pouces et Large 1. pied 10. pouces, and a Latin translation thereof. A. Watteau pinxit. B. Audran Scul. à Paris chez F. Chereau Graveur du Roy rue St Jacques aux deux pilliers d'Or.

Actual size 40 × 32.5 cm. (64 × 48 cm. with full margin)

Mint state of a fine print. See Baillie-Grohman's "Sport in Art," p. 225, for a reproduction thereof, and p. 408, under Watteau. He says that it is a portrait of Madame de Vermenton.

AVELEN (JAN VAN DEN) (fl. 1702-1704) Hand-coloured Engraving.

Prospectus oppidi Hamiltoniae. The Prospect of the Town of Hamilton. This plate is most Humbly inscrib'd to Her Grace y Dutchess of Hamilton & Brandon . . . (Stag hunt in foreground) Signed in lower centre of plate. [Plate N°] b. 7. Actual size 23.5 × 42 cm. (28.6 × 46 cm. with margin)

AZELIO (R. D') (Early 19th Century) Hand-coloured Lithograph.

(Sportsman, with dog, holding thermometer in right hand; theodolite standing on left)

Cominotti del. R. d'Azelio Lith. On box on right: Posa Piano. Imp. Litho. de M^{lle} Formentin. (28.5 × 19 cm).



C. Moret del.

LE REPOS DE CHASSE

J. Garland Sculp. à Paris C. P. R.

Wahrhaftige Contrafactur vnd verze



Am Ende des



Werbaffrige Contrafatur vnd verzei



urmen Schloß vnd des Hoge ritters im Lörserwald / zwischen dem Neckar vnd Rheyn / in der Pfalz ge



HALDUNG (HANS) DIL. H. LUT. CO. IN. CO. SWALD. 57

ANNALS OF THE

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1

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(F.) [FRANZ BRUN] (fl. 1560) Engraving.

Stag Hunt. Stag and hind moving to right pursued by six hounds. Two hunters on left, one restraining two dogs on leash, the other with horn raised in left hand and large spear in right hand. Initial **FB** (upper right) (3.4 x 14.8 cm. without tiny margin)

Bound in old red mor. volume with friezes by Virgil Solis.

Engraving.

Hare Hunt. Hare moving from left encountering two dogs: on the right is a hunter bearing a spear in the left hand. Another hunter with spear on left. In the background is a river and a group of castellated buildings. **FB**, 1560 (lower centre) 4.5 x 6.4 cm. to platemark (5.7 x 7.7 cm. with margin)

Mounted in old red mor. volume with Virgil Solis's engravings.

B. (L.) See O, H. J.

BALDUNG (HANS called GRÜN) (1470-1552) Woodcut.

Sixteenth century engraving of well wooded forest wherein are seen many deer. On the right, two mounted hunters, one leading another horse, move towards a large stag at which a hunter on foot, concealed behind a tree (on left), is shooting an arrow. On the extreme left another hunter has wounded a stag. In right centre is a stone with the date 1543. This print is generally called: "Die Hirschjagd im Loerserwald."

PLATE 175.

In the upper margin is printed the inscription: "Warhaffte Contrafattur vnd verzeichnuss des Neuen Schloss vnd dess Hochgewildts im Loerserwald/zwischen dem Necker vnd Rheyn, in der Pfaltz gelegen."

Engraved in three sections and joined together. (c. 26.4 x 110.4 cm. without margin) British Museum duplicate. Mounted on linen.

Extremely rare; only a few copies known and not mentioned by Bartsch or Nagler. See Andresen, Vol. I., p. 55, and Passavant, Vol. III, p. 323.

This is the paramount engraving by a great artist, on the various stag shooting methods which have come down to us from medieval times. The copy in the Lanna sale was bought by the Copenhagen Museum. Throughout the ages, stag hunting and stag talking have been the highest forms of sport of kings and princes. Modern conditions, especially in this land, have gradually abolished its supremacy. Whilst stag hunting in the south of England still holds its place, deer stalking in Scotland is unfortunately deteriorating from year to year, at any rate as far as the heads of the stag are concerned.

BARNARD (WILLIAM) (1775-1819) Mezzotint.

Whisker. A celebrated Pointer. The property of Sir George William Denys, Bart.

Painted by C. F. Turner. Engraved by W. Barnard. Actual size 27.3 x 35 cm. (39 x 50.2 cm. with margin)

Open letter proof

BARNEY (WILLIAM WHISTON) (*f. c.* 1800) Mezzotint in contemporary hand colouring, entitled :

Fowling. Painted by P. Rainagle. Engraved by W. W. Barney. From the Original Picture in the Collection of Lord Middleton. Actual size 44.5 × 56 cm. (52.8 × 63.2 cm. with margin)

Sportsman on left with five spaniels in thick wood firing at woodcock, which is seen falling; pool on right.

BARTH (THERESIA) (Early 19th Century) Hand-coloured Engraving.

Fuchsjagd. Foxhunt.

Fox on left, two sportsmen, one mounted and one shooting on right and three dogs.

Bei Theresia Barth. Actual size 21 × 30 cm. (36 × 45.8 cm. with margin)

Mint state.

BARTOLOZZI (FRANCESCO) (1728–1813) Engraving.

(Diana Hunting the Stag) Stag on left being speared by nymphs and attacked by four hounds.

Ad Gabbiani inv. et del. F. Bartolozzi incid.

Inscription "A.S.E. JI. Sig. Bali di Breteuil Ambasciatore di Malta a Roma. Jgn. Hugford d.d.d."

Actual size 32.5 × 39 cm. (35.8 × 42.2 cm. with margin) oval. Tuer N° 1463.

Gabbiani (1652–1726) according to Nagler, Vol. V., p. 226, was one of the best painters of his time.

And **S. ALKEN.** Stipple Engraving in Colours.

Return from Shooting.

Painted by F. Wheatly, R.A. Engraved by F. Bartolozzi, R.A.: the landscape, &c., by S. Alken. To His Grace the Duke of Newcastle This Print of the Return from Shooting, is by Permission dedicated by his Grace's most obliged & most humble Servant Francis Wheatly. London Pub: as the Act directs, Aug: 1. 1797, by Colnaghi, Sala & Co. (late Torre's) 132 Pall Mall. The names of the two chief personages in the picture are faintly etched in the lower margin of the plate. (Duke of Newcastle and Col' Litchfield) Arms in centre of lower margin.

Actual size 47 × 61.8 cm. (53 × 67 cm. with margin)

In centre of picture the Duke and his friend on ponies. Four beagles on the left. On the right another sportsman and two keepers with three spaniels and the bag.

An excellent impression of one of the most beautiful sporting prints, with good margin. From the Schöller collection.

And **T. MORRIS** (*f.* 1780) Engraving.

Fox Hunting. From an original Picture in the possession of Tho^s Thornton, Esq^r . . .

Gilpin & Barret pinx. The Figures by F. Bartolozzi. The Landscape by T. Morris. (44.5 × 54.6 cm).

See Siltzer p. 361.

A fine engraving, which gives an excellent impression of the way a covert should be drawn. On left a waterfall. Wood above. In right foreground two hunters, the one on right pointing to the left. Rest of hunt in right distance.

BAS. See Le Bas (Jacques Philippe)

BAUDOUIN (ANTOINE FRANÇOIS) (1640–1700) Engravings.

Two stag-hunting pictures.

1). Actual size 64.2 × 49.8 cm. } Stag hunt in wood; large tree on left.
(75.3 × 57.8 cm. with margin)

With inscription: Van der Meulen Invenit et pinxit pro Rege Christianissimo.

2). Actual size 42.6 × 55 cm. } Stag hunt on right. Mounted hunter with drawn sword and with attendants
(51 × 78.6 cm. with margin) } carrying guns under five large trees.

With inscription: F. V. Meulen in. et ex. cum privilegio regis et chez G. Scotin Rue S. Jacques a l'Estaille.

Both signed: A. Bauduins sculps., and both proof engravings.

INTO COVER



BARNEY (WILLIAM WHISTON) (*f. c. 1800*) Mezzotint in contempor.
hand colouring, entitled :

Fowling. Painted by P. Rainagle. Engraved by W. W. Barney. From the Original Picture in the Collection of Lord Middleton. Actual size 44.5 x 56 cm. (52.8 x 63.2 cm. with margin)

Sportsman on left with five spaniels in thick wood firing at woodcock, which is seen falling; pool on right.

Fuchs- und Hirschkundschaft (Hunt in the Forest) Hand-coloured Engraving.

Fuchsjagd. Foxhunt.

Fox on left, two sportsmen, one mounted and one shooting on right and three dogs.

B. Theresia Barth. Actual size 21 x 30 cm. (36 x 45.8 cm. with margin)

Mint state.

BARTOLOZZI (FRANCESCO) (1728-1813) Engraving.

(Diana Hunting the Stag) Stag on left being speared by nymphs and attacked by four hounds.

D. Gabbiani inv. et del. F. Bartolozzi incid.

Inscription "A.S.F. JI. Sig. Bali di Breteuil Ambasciatore di Malta a Roma. Jgn. Hugford d.d.d."

Actual size 32.5 x 39 cm. (35.8 x 42.2 cm. with margin) oval. Tuer N° 1463.

Gabbiani (1652-1726) according to Nagler, Vol. V., p. 226, was one of the best painters of his time.

And **S. ALKEN.** Stipple Engraving in Colours.

Return from Shooting.

Painted by F. Wheatly, R.A. Engraved by F. Bartolozzi, R.A.; the landscape, &c., by S. Alken. To His Grace the Duke of Newcastle This Print of the Return from Shooting, is by Permission dedicated by his Grace's most obedient & most humble Servant Francis Wheatly. London Pub: as the Act directs, Aug: 1. 1797, by Colnaghi, Sala & Co. (late Torre's) 132 Pall Mall. The names of the two chief personages in the picture are faintly etched in the lower margin of the plate. (Duke of Newcastle and Col. Litchfield) Arms in centre of lower margin.

Actual size 47 x 61.8 cm. (53 x 67 cm. with margin)

In centre of picture the Duke and his friend on ponies. Four beagles on the left. On the right another sportsman and two keepers with three spaniels and the bag.

An excellent impression of one of the most beautiful sporting prints, with good margin. From the Schöller collection.

And **T. MORRIS** (*f. 1780*) Engraving.

Fox Hunt. From an original Picture in the possession of Tho^r Thornton, Esq^r . . .

Colnaghi & Barrett pub. The Figures by F. Bartolozzi. The Landscape by T. Morris. (44.5 x 54.6 cm).

See Schöller p. 301.

A fine engraving which gives an excellent impression of the way a covert should be drawn. On left a waterfall. Wood on right foreground two hunters, the one on right pointing to the left. Rest of hunt in right distance.

BAS. See Le Bas (Jacques Philippe)

BAUDOUIN (ANTOINE FRANÇOIS) (1640-1700) Engravings.

Foxes and Hunting, c. 1695.

1. Actual size 64.2 x 49.8 cm. (77.3 x 57.8 cm. with margin) Stag hunt in wood; large tree on left.

With inscription: Van der Meulen Invent et pinxit pro Rege Christianissimo.

2. Actual size 42.6 x 55 cm. (51 x 63 cm. with margin) Stag hunt on right. Mounted hunter with drawn sword and with attendants carrying guns under five large trees.

With inscription: J. V. Meulen in. et ex. cum privilegio regis et chez G. Scotin Rue S. Jacques a l'Estaille.

Both nos. d: J. Barthelemy sculp. and both proof engravings.



BAUDOUIN (ANTOINE FRANÇOIS)—*continued*

Engraving.

Wolf Hunting. A set of four unnumbered engravings inscribed as follows: *F. V. Meulen, jn. et ex cum priuil. Reg.* *F. B. f.*

- [1] (A large party of hunters and hounds followed by coach proceeding to the right)
- [2] (Wolf attacked by pack in centre; five mounted hunters on left)
- [3] (The party resting and watering horses and hounds in a stream)
- [4] (The party returning to a castle in centre background)

(32 to c. 45.5 cm. to platemark) various size margins.

Engraving.

Le Roy à la Chasse du Cerf, avec les Dames. Dessigné pour le Roy . . . par F. Vander Meulen . . . The same inscription in Latin. *B. f.* in right corner. Actual size 48.5 × 78.2 cm. (55.8 × 82 cm. with margin)

A fine print, which was probably designed for a tapestry. Nagler, Vol. I, p. 319.

BAUR (JOHANN WILHELM) (1600–1640) Etching.

Wild Boar Hunt. A boar moving to the right is attacked by hunters and hounds. On the left a hunter has fired an arrow into the animal's side.

W. Baur In. [Plate No.] '76.' (13 × 20.5 cm. with small margin)

BELL (EDWARD) (Early 19th Century) Mezzotints printed in colour.

Set of four plates, all inscribed: Fox Hunting. Painted by G. Morland. Engraved by E. Bell. **PLATE 176.**

- No 1. Going out. (Hunters and hounds moving away from a country inn. Dismounted huntsmen in centre)
- No 2. Going into cover. (Six huntsmen following pack to the right into wood) {settling account}
- No 3. The Check. (Seven riders; two in right centre speaking to hounds) [the fox]
- No 4. The Deal. (Two huntsmen scaling fence into a cottage garden, where four hounds have just rolled over)

No. 1 has March 1800, No. 2 has the date cut off, No. 3 has May 4th 1801 and No. 4 has April 14th 1800.

Actual size c. 50.8 × 65.3 cm. (54.5 × 67.5 cm. with margin)

This is without doubt one of the finest sets of coloured fox hunting prints that a collector can hope to find in his times, and he would have to be prepared to pay a very high price for it as it is getting very rare. It is the only series of actual fox hunting scenes after Morland (1763–1804) engraved in colours, and although Captain Siltzer (pp. 180–189) may be correct in saying that the hunters and horses are a little heavy, no one could deny that these prints have the beautiful blending of soft colours and the peculiar charm which is the main attraction of this great painter's work. After all, he cannot be looked upon as a sporting artist.

BELLA (STEFANO DELLA) (1610–1664) Etchings.

Thirteen sporting plates, without inscriptions (except No. 13) or numeration. All but the seventh bear signature. Stef. Della Bella in. or SD. Bella or S. D. Bella.

- [1] (14.6 × 24.2 cm). (Frontispiece, with stag, boar's head and hounds round shield)
- [2] (15.3 × 25.6 cm). (Deer hunting. On left, hunter holding horse by head and another, with spear, holding dog. Mounted horsemen on right)
- [3] (15 × 25 cm. & 19.9 × 32 cm). } (Two mounted huntsmen, one with javelin, pursuing fallow buck with dogs)
- [4] (15 × 22.5 cm. & 19.2 × 29.4 cm). } (Stag and hind fleeing from hounds)
- [5] (14.8 × 25.2 cm. & 19.9 × 32 cm). } (Huntsman on foot spearing stag; dog attacking. Mounted huntsman approaching from left)
- [6] (15 × 22.8 cm. & 19.9 × 29.6 cm). } (Deer pursued by hound: stag followed by huntsman in distance)

BELLA (STEFANO DELLA)—*continued*

- [7] (14.8 × 26.8 cm. & 19.6 × 33.3 cm). } (Deer pulled down in bog by two dogs; mounted hunter following. Stag hunt in distance)
- [8] (14.6 × 23 cm. & 19.7 × 30 cm). } (Wild boars attacked by hounds; mounted hunter on right)
- [9] (14.7 × 25.1 cm. & 19.6 × 32 cm). } (Left, wild boar attacked by hound; mounted hunter with spear, following. Right, deer pursued by mounted hunter and hound)
- [10] (16.5 × 22 cm. & 20.7 × 28.8 cm). } (Ostriches pursued by hunter and hounds)
- [11] (8.1 × 24.4 cm). (Panel divided into three compartments, one containing nymphs, hounds and hare; another, boar's head and hounds; the third, a boar hunt)
- [12] (12 × 15.2 cm). (Head of large fallow buck; hound's head outlined on left)
- [13] (19.6 × 27.8 cm. with small margin) } "Le Florentin à la Chasse."

This set of eleven hunting pictures is full of wild movement and beautifully etched. Rare complete, and not mentioned by Nagler, Bartsch or Andersen. Nagler, Vol. I, p. 387, mentions only the thirteenth print of this book.

Note.—Where two measurements are given, the second is with margin. Bound quarter calf, mottled boards.

BENARD (Early 19th Century) Lithographs in contemporary hand colouring.

Nineteen numbered sporting plates, with titles as below:

2. Chasse à la Bécasse. (On right sportsman firing at woodcock; pointer in foreground)
3. Lièvre au gîte. (On right sportsman with gun; pointer and hare in foreground)
4. Chasse à la perdrix rouge. (On left sportsman firing at partridge; pointer in foreground)
5. Chasse à la poule d'eau. (On right sportsman firing at moorhen; dog entering water)
6. Chasse au Râle de Genêt. (On left sportsman with gun; pointer and landrail on right)
9. Front de Bandières. (Four sportsmen and keeper with guns shooting hares)
10. Chasse à la Caille. (Sportsman with gun, two pointers and quail) {time; dog near bush}
11. La Croule ou la passe des Bécasses le soir au mois de Mars. (On left sportsman firing at woodcock at flighting)
12. Chasse avec des Bassets. (On right sportsman with gun; one retriever and five basset hounds)
13. Chasse aux chiens courants. (Two sportsmen with guns hunting with six beagles)
14. Chasse à la Bécassine. (On right sportsman with gun; dog pointing on left)
16. Renard chassé. (On right pack of hounds in full cry; fox on left)
17. Chasse aux Vignes. (Two sportsmen shooting hares in the vineyards; two dogs and hare) {hare}
18. Je crois qu'il y a aussi de mon plomb. (In centre two sportsmen, one loading, two dogs and a dead grey)
21. Ah! qu'ils arrêtent bien. (Two sportsmen with guns, one setter and two pointers marking game)
24. Chasse au faisan. (On left two sportsmen, one firing at pheasant; two pointers and pheasant in foreground)
25. La Correction. (On left pointer being whipped by his master; another shooter with dog on right)
28. Chasse au Chevreuil à pied (Three sportsmen with guns hunting roedeer with six beagles; another dog on right)
32. Chasse au Lièvre. (Hare hunting. Mounted hunter with horn in centre; two others with guns and eight beagles)

Each plate bears title as above, and the inscriptions: "Lith de Benard, rue de l'Abbaye N° 4"; "A Paris, chez Tessari et Comp^e rue du Cloître notre Dame N° 4." (31 × 43.8 cm. with full margin)

A very attractive set of coloured shooting scenes, showing the way in which French sportsmen practised shooting and hunting in the early part of the 19th century.

BENARD et FREY (Early 19th Century) Chromolithograph.

La Chasse s'ouvrira le 1^{er} Septembre. N° 8 (lower margin) "Dites donc, cousin Gémoré, j'ai pourtant demandé des chiens d'arrêt . . ." Ch. Nanteuil (lower left) L. de Benard et Frey. (lower right) chez Hautecoeur Martinet (25.7 × 32.7 cm. with margin)



BELLA (STEFANO DELLA)—*continued*

- [7] (14.8 × 26.8 cm. & 10.6 × 33.3 cm). } (Deer pulled down in bog by two dogs; mounted hunter following. Stag hunt in distance)
- [8] (14.6 × 23 cm. & 19.7 × 30 cm). } (Wild boars attacked by hounds; mounted hunter on right)
- [9] (14.7 × 25.1 cm. & 13.6 × 32 cm). } (Left, wild boar attacked by hound; mounted hunter with spear, following. Right, deer pursued by mounted hunter and hound)
- [10] (16.5 × 22 cm. & 20.7 × 28.8 cm). } (Ostriches pursued by hunter and hounds)
- [11] (8.1 × 24.4 cm). (Panel divided into three compartments, one containing nymphs, hounds and hare; another, boar's head and hounds; the third, a boar hunt)
- [12] (12 × 15.2 cm). (Head of large fallow buck; hound's head outlined on left)
- [13] (19.6 × 27.8 cm. with small margin) } "Le Florentin à la Chasse."

This set of eleven hunting pictures is full of wild movement and beautifully etched. Rare complete, and not mentioned by Nagler, Bartsch or Andresen. Nagler, Vol. I, p. 387, mentions only the thirteenth print of this book.

Note. Where two measurements are given, the second is with margin. Bound quarter calf, mottled boards.

BENARD Early 19th Century. Engravings in contemporary hand colouring.

Nineteen numbered sporting plates, with titles as below:

2. Chasse à la Bécasse. (On right sport man firing at woodcock; pointer in foreground)
3. Lièvre au gîte. (On right sportsman with gun; pointer and hare in foreground)
4. Chasse à la perdrix rouge. (On left sportsman firing at partridge; pointer in foreground)
7. Chasse à la poule d'eau. (On right sportsman firing at moorhen; dog entering water)
8. Chasse au Rile de Genêt. (On left sportsman with gun; pointer and landrail on right)
9. Front de Bandières. (Four sportsmen and keeper with guns shooting hares)
10. Chasse à la Caille. (Sportsman with gun, two pointers and quail) [time; dog near bush]
11. La Croule ou la passe des Becasses le soir au mois de Mars. (On left sportsman firing at woodcock at flighting)
12. Chasse avec des Bassets. (On right sportsman with gun; one retriever and five basset hounds)
13. Chasse aux chiens courants. (Two sportsmen with guns hunting with six beagles)
14. Chasse à la Bécassine. (On right sportsman with gun; dog pointing on left)
16. Renard chassé. (On right pack of hounds in full cry; fox on left)
17. Chasse aux Vignes. (Two sportsmen shooting hares in the vineyards; two dogs and hare) [hare]
18. Je crois qu'il y a aussi de mon plomb. (In centre two sportsmen, one loading, two dogs and a dead grey)
21. Ah! qu'ils arrêtent bien. (Two sportsmen with guns, one setter and two pointers marking game)
24. Chasse au faisan. (On left two sportsmen, one firing at pheasant; two pointers and pheasant in foreground)
25. La Correction. (On left pointer being whipped by his master; another shooter with dog on right)
28. Chasse au Chevreuil à pied (Three sportsmen with guns hunting roedeer with six beagles; another dog on right)
32. Chasse au Lièvre. (Hare hunting. Mounted hunter with horn in centre; two others with guns and eight beagles)

A plate bears title as above, and the inscriptions: "Lith de Benard, rue de l'Abbaye N° 4"; "A Paris, chez et Comp^e rue du Cloître notre Dame N° 4." (31 × 43.8 cm. with full margin)

A very attractive set of coloured shooting scenes, showing the way in which French sportsmen practised shooting and hunting in the early part of the 19th century.

BENARD et FREY (Early 19th Century) Chromolithograph.

La Chasse s'ouvrira le 1^{er} Septembre. N° 8 (lower margin) "Dites donc, cousin Gémoré, j'ai pourtant demandé des chiens d'arrêt" Ch. Nanteuil (lower left) L. de Benard et Frey. (lower right) chez Hautecœur Martinet (25.7 × 32.7 cm. with margin)



BENARD. *See also* Delaporte.

BENTLEY (JOSEPH CLAYTON) (1809-1851) Coloured Aquatints.

Four plates with following inscriptions:

PLATE 177.

- 1). (27 × 42.4 cm). Going to cover. (Huntsman and hounds going to the right; a second jumping rails)
 - 2). (26.6 × 41.6 cm). The Leap. (Two huntsmen jumping a raised wattle fence)
 - 3). (27 × 42.3 cm). Full Cry. (Two huntsmen and hounds crossing a brook in good style) [running in]
 - 4). (27.6 × 41.6 cm). The Death. (Four hounds killing fox in cover. Two huntsmen dismounting old Terrier)
- H. Allen del. C. Bentley Sculp. London. Pub. Oct. 1. 1828, by S. & J. Fuller, at their Sporting Gallery, 34 Rathbone Place. Watermark: Whatman 1828. (All measuring c. 42.8 × 55.8 cm. with margin)

A very fine and vigorous set of foxhunting, highly coloured with beautiful sky effects.

BERGE. *See* Van den Berge.

BERGSLIEN (K.) *See* Larsen (F.)

BIRCHE (HENRY) (Middle of 18th Century) Mezzotint with contemporary colouring.

Game Keepers.

Painted by George Stubbs, R.A. Landscape by Ann Green, Esq., Bath. Publish'd May. 25, 1790, by B. B. Evans, Poettry London. To the Right Hon^{ble} Lord Viscount Torrington This plate is respectfully inscribed By Benj^l Beale Evans. Engraved by Henry Birche. Actual size 39.5 × 66 cm. (52.5 × 77 cm. with margin)

Lord Torrington'seward on a old horse, followed by a gamekeeper on foot and three dogs, one of them a white Pointer. Here is a companion picture: "The Lancers" by the same artist. See Siltzer pp. 268 and 287 for an article on Stubbs. (1724-1806)

BLOEMAERT (CORNELIS) (1603-1680) Engraving.

(Meleager delivering the boar's head to Atalanta)

P. P. Rubens pinxit. Cornelis Bloemaert sculp. et excud.

Six lines from Ovid (Metam. lib. 8) in lower margin. "Atqz ita, sume' mei spoliū" (22.7 × 16.7 cm).

A duplicate from the Royal Print Room, Berlin. See Nagler, Vol. I, p. 558, who refers to it as an excellent piece of work.

BLOOTELING (ABRAHAM) (1634-1676?) Etching.

(Stag Hunt) Stag moving to left pursued by three hounds, one of which has raised himself on the stag's hindquarters. Three hunters (one lady) and two hounds following.

A. Blooteling, ex. Actual size 31 × 41 cm. (36 × 46.2 cm. with margin) See Nagler, Vol. II, p. 7.

BOEL (PIETER) (1622-1674) Etching.

A picture, without any signature, showing a donkey laden with spoils of the chase, among them being a peacock. Three hounds are near. On the right a bird, with wings outspread over a gun, is standing on a stone which bears the inscription:—*Diversi uccelli à Petro Boel.* (16.6 × 24 cm).

Watermark: Crown surmounted by three balls on a pole.

Peter Boel was one of the clearest 17th century painters of animals and flowers. His etchings are rare. This is the title of a series of six plates representing birds of prey. See Nagler, Vol. II, p. 29.

BOEL (PIETER)—continued

Engraving.

(Wild Boar Hunt) Boar moving to the right pursued by ten dogs, one of which is protected by a coat of mail

Signed "P.B." on stone at lower left. (22.3 × 34.3 cm., including small margin)

First state of a print which Bartsch calls "très rare," see Bartsch, Vol. V, p. 203; and Andresen, Vol. I, p. 143, who describes four other states and says it is the master's principal work.

BOETIUS (CHRISTIAN FRIEDRICH) (1706–c. 1780) Engraving.

Grundriss von der Mutzscher Heyde bey St. Hubertusburg wie in selbiger Königl. Majt. in Pohlen u. Churfürstl. Durchl. zu Sachsen Augustus III. Die Jagd-Routen zu der Parforce Jagd im Jahr 1741 anlegen und verfertigen lassen durch dero General Major und Ober-Ingenieur J. G. M. Fürstenhoff.

C. F. Boetius sc. Actual size 43 × 64 cm. (54 × 72 cm. with full margin).

A map of all the roads which were constructed by the Elector of Saxony, Augustus III, for the purpose of "Parforce" Hunting in a thickly wooded country. On lower right a sporting vignette with title as given above. Hounds appearing therein are branded with crossed swords like Meissen china. Baillie-Grohman in "Sport in Art" gives a reproduction on p. 252. From the Baillie-Grohman collection.

BOL (HANS) (1534–1593) Engraving.

(Stag Hunt) Interior of village with church in background. On the left a stag moves to the right pursued by men and dogs. A mounted falconer, with lady riding pillion, is seen descending the hill.

HBOL. (upper left) H. Cock excu. 1562. (upper right) (22.7 × 32.5 cm. with small margin)

An animated representation of a hunting party's exploits on the edge, if not in the centre, of a little township.

BOLSWERT (SCHELTIUS A) (1586–1659) Engraving.

(Diana returning from the Chase)

Pet. Paul Rubbens [sic] pinxit. S. à Bolswert sculpsit. Gillis Heindricx excud. Antuerpiæ.

Two-line inscription, beginning: Sic vobis lassae sint . . . (32.7 × 37 cm).

Interesting on account of the Irish wolfhounds accompanying Diana. Any early picture of these splendid hounds is valuable, to prove the superiority of the original species.

Engraving.

(Lion Hunt)

P. P. Rubens pinxit. S. a Bolswert sculp. et excud.

Cum privilegys Regis Christianissimi Serenissimae Infantis, et Ordinum Confœderatorum.

Two-line inscription "Excellentissimo Heroi Alexandro Croy. Chimay, d'Arenberghe . . ."

(44 × 61.7 cm). Nagler, Vol. II, p. 56; Andresen, Vol. I, p. 152. Rare and excellent.

BONE (HARRY PIERCE) (Early 19th Century) Hand-coloured Lithograph.

John Griffin, Under-keeper of East-Hainault Walk in Waltham Forest, Aged 68, Appointed July 1798. Published by H. P. Bone, 47 Charlotte Street, Portland Place (Watermark: Whatman 1825)

From the original Picture in the Possession of Sir Tho^s E. Tomlins, Steward of the Forest Courts. Painted and Drawn on Stone by H. P. Bone. 1825. (56.5 × 44 cm).

BOOKPLATES (SPORTING)

ANONYMOUS. 1.	..	..	..	..	..	Shield: 3 hunting horns and chevron. Crest: stag's head. Foster (?)
2.	..	..	..	..	..	Shield: 3 horns (upper), 3 greyhounds (lower half) Motto: "Spero dum Spiro." Crest: greyhound (demi)
3.	..	..	..	..	..	Shield, in floral border, containing 3 running stags amongst other emblems.
BAINBRIDGE (G. C.)	..	..	..	..	..	Name inscribed on rock; setter and partridge. Shield and crest. Signed Howitt.
BATTINE (WILLIAM)	..	..	..	..	..	Armorial. Motto: "Ad arma cessantes ad arma." (Bugles)
BISCOE (JOSEPH SEYMOUR)	..	..	..	..	..	Armorial. (Greyhounds)
BRISCOE (STAFFORD)	..	..	..	..	..	Armorial. Motto: "Finis coronat opus." (Greyhounds)
BROOKS (JOHN THOMAS), Esq ^R.	..	..	..	..	..	Crest: Otter resting on the points of a coronet.
CLARKE (EGERTON)	..	..	..	..	..	Sporting objects displayed near entrance door.
CLELAND (HENRY WILSON)	..	..	..	..	..	Armorial shield and crest resting against a tree. Mottoes "Non sibi," "Je pense a qui pense plus." Falcon on glove, and hare, with bugle.
CONY (ROBERT), Esq ^R	..	..	..	..	..	Armorial. Motto: "Par Pari." (Hares)
COOPER (EDWARD JOSHUA), MARKREE CASTLE	..	..	..	..	..	Stag's head above armorial shield. Motto: "Deo, patria, rege."
COTTON, REV. H. S.	..	..	..	..	..	Armorial, with sporting accessories.
FOSTER (JOHN WILL ^M)	..	..	..	..	..	Armorial. 3 hunting horns. Crest: a stag.
FOSTER (THOMAS)	..	..	..	..	..	Armorial (bugles in 1 and 4) Crest: stag's head. "Invidiam virtute vincam."
GOSDEN (T.)	..	..	..	..	..	Name within a finely designed sporting border. J. Scott del et sc.

Note.—This design was sketched by A. Cooper, R.A. and used by Gosden on the title pages of some of the editions of "Impressions of a Set of Silver Buttons Relative to the Sport of the Field." See Vol. I of this Catalogue, Gosden.

GOSDEN (T.)	..	..	..	..	..	Name inscribed on side of rock. Fishing accessories around. J. Scott del. et sculp.
HALLETT (JAMES) Esq. Essex	..	..	..	..	..	Armorial. Huntsman blowing horn on right: 3 hounds.
HARRISON (J.)	..	..	..	..	..	Name inscribed on side of rock; stag on right.
HAWKESWORTHY (JOHN)	..	..	..	..	..	Armorial. Motto: "Moveo et proficio." (Hawks)
HAWKS (JOHN)	..	..	..	..	..	A hawk with castle in background.
HORNER (LEONARD)	..	..	..	..	..	Armorial. Three bugles. "Nitor in adversum." Crest: stag's head.

BOOKPLATES (SPORTING)—*continued*

HULTON (ARTHUR E.)	Crest : Stag's head.
HUNTER (JOHN)	Armorial. Crest : greyhound (demi) Shield : 3 bugles in first quarter.
HUNTER (J. R.) "FORWARD"	Armorial. Crest : greyhound. Shield : 3 horns, 3 greyhounds.
HUNTER (THOMAS ORBY) ESQ.	Armorial. 3 horns & 3 greyhounds. Crest : greyhound (demi)
HUNTLEY (ROBERT)	Armorial. 3 stags' heads. 3 horns on chevron. "Fortiter in re." Crest : Hound leashed.
KNOX (GEORGE J.)	Crest : falcon. Motto : "moveo et proficior."
LOTHIAN (MAURICE)	Crest : Hunting horn. "Non dormit qui custodit."
IOWES (JOHN) ESQR., RIDLEY HALL	Armorial tied to stump of tree by wreath. Fox in shield and chained fox as crest. Motto : "Dulces ante omnia musae."
MAXWELL (MARMADUKE, CONSTABLE)	Crest : Stag couchant. Motto : "Reviresco."
MERCIER, A.	Hooded falcon & cross-bow with name on label.
ORD (J. P.)	Armorial. Crest : stag's head. 3 fish and 3 birds.
ROBARTS (ABRAHAM)	Armorial. Crest : stag couchant, three cross-bows. Motto : "Nec temere nec timide."
ROBARTS (WILLIAM TIERNEY)	Armorial. Crest : Stag couchant. Motto (as above), 3 cross-bows (1—4), 3 birds & chevron (2—3)
ROBINSON (GEORGE)	Crest : Stag.
ROBINSON (WILLIAM)	Crest : Stag. Motto : "Virtute non verbis."
SCOTT (J. R.)	Crest : Stag. Motto : "Amo."
SCOTT (ROBERT)	Crest : Fallow buck.
SPOONER (CHARLES) ESQ ^R	Armorial. Boar's head, 3 horns and 3 crosslets on chevron. Motto : "Imitari quem colis."
STRACHAN (T. Y.)	Armorial. Crest : Stag rampant. Shield : stag. "Non timeo sed caveo."
THURSTON (JOHN)	Armorial. Crest : heron. Shield : 3 horns. Motto : "Praemoniti praemuniti."
WAKEFIELD (BENJAMIN)	Armorial. Crest : owl. 3 owls on upper part of shield.
WAKEFIELD (ROBERT)	Oval. Stag drinking. <i>Αληθειαν και Ελευθεριαν.</i>
WITTS (BROOM PHILLIPS)	Armorial. Crest : greyhound. Shield : 3 hares.
ZORLIN (J. J.)	Armorial. Crest : hand with fish. Shield : crossed fish. Motto : "Fai bien crain rien."

These Bookplates measure from 5.5 × 5 cm. to 16 × 11 cm.

BOUT (PIERRE) (c. 1660-1710?) Etching.

(The Hunters. Party collected near a fountain with statue of Neptune. Lady mounted on horse with hawk in background; falconer with cadge on left) (19.5 × 27.8 cm).

Fine impression of a rare etching with platemark. Two collectors' marks on back, of which one is that of Joseph Camesina. Bartsch, Vol. IV, pp. 408-9. Les Chasseurs.

BOWLES (JOHN CARRINGTON) Publisher—worked in London c. 1730-1790. Hand-coloured Mezzotint.

The Female Fox Hunter. From the Original Picture by John Collett in the possession of Carington Bowles.
[Plate No.] 283. (15 × 11.7 cm).

Hand-coloured Mezzotint.

Miss Wicket and Miss Trigger. Miss Trigger you see is an excellent shot . . .

From the original picture by John Collett, in the possession of Carington Bowles.

Printed for Carington Bowles, N° 69 in St Pauls Church Yard, London.

Published as the Act directs . . . [Plate No.] 276. Actual size 13.3 × 11.5 cm. (18.2 × 13.8 cm. with margin)

Hand-coloured Mezzotint.

The Old free method of Rouzing a Brother Sportsman.

Printed for Carington Bowles, N° 69. in St Pauls Church Yard, London.

[Plate No.] 196. Actual size 15.2 × 11.5 cm. (23.4 × 14.8 cm. with margin)

Mezzotint.

A Sort Tumble after a Hard Ride. From the Original Picture by John Collet in the possession of the Proprietors.

Printed for Bowles & Carver N° 69 in St Pauls Ch. Yard London. Publish'd as the Act directs.

[Plate No.] 300. Actual size 15.3 × 11.3 cm. (24 × 14.3 cm. with margin)

Hand-coloured Mezzotint.

Reynard's Last Shift. (Hounds rushing into cottage after fox which huntsman is pulling by the brush from under a woman's chair. Two hunters looking on with amusement)

Letter red. From the Original Picture by John Collet, in the possession of Carington Bowles. Printed for & sold by Carington Bowles, at his Map & Print Warehouse, N° 69 in St Pauls Church Yard, London. Publish'd as the Act directs. 24 June 1779. [Plate No.] 402 lower left. (35.7 × 25.8 cm. with small margin)

Black Mezzotint.

Reynard's Last Shift. The same subject in a smaller size.

Printed for Bowles & Carver, N° 69 in St Paul's Ch : Yard, London . . .

[Plate No.] 296. Actual size 14 × 11.3 cm. (23.8 × 14.5 cm. with margin)

Mezzotint in contemporary colouring.

Woodcock shooting.

Printed for & sold by Carington Bowles, N° 69 St Paul's Church Yard, London. Published as the Act directs 1 May 1786.

[Plate No.] 569 lower left. (26.8 × 37 cm. with small margin)

Mezzotint in contemporary colouring.

Returning Home with the Hare.

Printed for & sold by Carington Bowles N° 69 St Paul's Church Yard, London. Published as the Act directs, 4 June 1790. [Plate No.] 595 lower left. (26.5 × 37 cm. with small margin)

BOWLES (JOHN CARRINGTON)—continued

Mezzotint in contemporary colouring.

Partridge Shooting.

Printed for & sold by Carington Bowles N° 69 St Paul's Church Yard, London. Published as the Act directs,
14 Feb. 1787. [Plate No.] 572 lower left. (26.3 × 36.5 cm. with small margin)

Mezzotint in contemporary colouring.

Fox Hunting.

Printed for & sold by Carington Bowles N° 69 St Paul's Church Yard, London. Published as the Act directs
14 Feb. 1787. [Plate No.] 569 lower left. (25.4 × 35.8 cm. with tiny margin)

(?) Mezzotint in contemporary colouring.

(Stag Hunting) Uncoupling the Hounds.

Published Sep. 15th 1794, by John Fairburn Map, Chart & Printseller, N° 146 Minories London.
(26 × 37.5 cm. with small margin)**BOYDELL (JOHN) (1719–1805) Two Engravings.**[1] A North View of Denbigh Castle in North Wales J^{no} Boydell Delin & Sculp.Publish'd according to Act of Parliament by J. Boydell Engraver at the Globe near Durham Yard in the Strand 1750.
Price 1s.

Actual size 28 × 43.5 cm. (35.5 × 52.5 cm. with margin) Representation of a hare hunt in foreground.

[2] A View of the High Lodge in Blenheim Park, in the County of Oxford formerly one of the Seats of the Earl of
Rochester. (English and French) J^{no} Boydell delin & Sculp.Publish'd according to Act of Parliament by J. Boydell Engraver at the Unicorn, the corner of Queen Street, Cheapside,
London 1732. Price 1s.Actual size 24 × 42 cm. (36.2 × 52.5 cm. with margin) In foreground a representation of a rather unusual kind
of stag hunt, inasmuch as the deer are shot by men on horseback.

John Boydell was a Lord Mayor of London and one of the most successful art publishers of his time.

BRETHERTON (JAMES) (18th Century) Engraving.

A picture in three sections, entitled: The Easter Hunt at Epping Forest.

M^r Bunbury del. J^r Bretherton f. March 25th 1785.

Published March 1. 1799, by J. Harris N° 3 Sweetings Alley, Cornhill, London.

[Part 1] Actual size c. 48 × 45 cm. (54.3 × 55 cm. with margin)

[Part 2] Actual size c. 48 × 45 cm. (54.5 × 53.8 cm. with margin)

[Part 3] Actual size c. 48 × 45 cm. (54.3 × 52.9 cm. with margin)

For a smaller issue of the Easter Hunt in Epping Forest, in two parts, see Bunbury.

BREUGHEL (PEETER) (c. 1520?–1570?) Etching.Shooting. On the right near a tree a hunter aims his bow at some conies. Behind the tree moves another hunter
with a spear in the left hand. In the distance is a castle; on the left a river, valley with town beyond.

BRVEGEL 1566 lower left corner. H. Cock excu. (upper right)

PLATE 178.

Actual size c. 22.2 × 29.3 cm. (24.5 × 31.8 cm. with margin)

Extremely rare. This is the only original etching of Peeter Breughel in an excellent impression with a margin of
c. 11 mm. from the platemark all round. Of the many engraved compositions of this master, van Bastelaer recognised
only this print, dated 1566, as an original etching.Stamp on reverse SCH^{ler}. From the Scholler collection.



— — — — — DRIFTING CORALS. 189.

BOWLES (JOHN CARRINGTON)—*continued*

Mezzotint in contemporary colouring.

Partridge Shooting.

Printed for & sold by Carington Bowles N° 69 St Paul's Church Yard, London. Published as the Act direct.
14 Feb. 1787. [Plate No.] 572 lower left. (26.3 × 36.5 cm. with small margin)

Mezzotint in contemporary colouring.

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Printed for & sold by Carington Bowles N° 69 St Paul's Church Yard, London. Published as the Act directs
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Published March 1st 1786, by J. Harris N° 3 Sweetings Alley, Cornhill, London.

[Part 1] Actual size c. 48 × 45 cm. (54.3 × 55 cm. with margin)

[Part 2] Actual size c. 48 × 45 cm. (54.5 × 53.8 cm. with margin)

[Part 3] Actual size c. 48 × 45 cm. (54.3 × 52.9 cm. with margin)

For a fuller notice of the Easter Hunt in Epping Forest, in two parts, see Bunbury.

BREUGHEL (PEETER) (c. 1520?–1570?) Etching.

Etching. On the right near a tree a hunter aims his bow at some conies. Behind the tree moves another hunter with a spear in the left hand. In the distance is a castle; on the left a river, valley with town beyond.

BPVLCBL 1566 lower left corner. H. Cock excu. (upper right)

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Extremely rare. This is the only original etching of Peeter Breughel in an excellent impression with a margin of 11 mm. from the platemark all round. Of the many engraved compositions of this master, van Bastelaer recognises only this print, dated 1566, as an original etching.

Stamp on reverse S. H. 11. From the Scholler collection.



BROCKES (B. H.) See Ridinger (Johann Elias)

BROMLEY (FREDERICK) (fl. 1840) Engraving.

The Meeting of Her Majesty's Stag Hounds on Ascot Heath.

To the Right Honorable the Earl of Chesterfield . . . Master of the Royal Hunt . . .

Painted by F. Grant. Engraved by F. Bromley.

London, published Jan. 1. 1839. by Hodgson & Graves, Her Majesty's Printsellers in ordinary, 6 Pall Mall.

Actual size 43 × 72.8 cm. (55 × 81 cm. to platemark; 57.8 × 83.2 cm. with full margin)

With the picture there is a pamphlet, entitled:—

The Royal Hunt. The Meeting of Her Majesty's Stag Hounds on Ascot Heath. Engraved by F. Bromley, from the original picture, painted by F. Grant, Esq., for the Earl of Chesterfield, as Master of the Stag Hounds . . .

London: Published by Hodgson and Graves. 1838.

S. (21.5 × 13.5 cm.) 14 + [2] pp. Title on first leaf; publishers' notices on final leaf. Folding keyplate to print: "The Meeting of the Royal Stag Hounds on Ascot Heath."

Orig. pink wrap, inscribed: "Key to the Royal Hunt, by Nimrod."

Bound in half vel., gilt.

BROMLEY (JOHN) (Early 19th Century) Mezzotint.

The Death of a Stag in Glen Tilt, with portraits of His Grace John, Fourth Duke of Atholl, of the Hon^{ble} George Murray, and of the celebrated foresters John Crerar, Macintyre, and Charles Crerar. Dedicated by permission to Her Grace the Duchess of Atholl, by . . . Paul and Dominic Colnaghi & Co.

Edwin Landseer Esq. R.A. pinx^t. John Bromley sculp^t.

London Published March 1st 1833 by Paul and Dominic Colnaghi & Co. . . .

Actual size 46 × 61.3 cm. (56.5 × 69.5 cm. to platemark) Not in Siltzer.

BRUNNER (LEOPOLD) (1822–1849) Chromolithograph entitled:

Nach der Gems-Jagd. (Title also in French and English)

Nach F. Gauermann. lith v. L. Brunner. Druck, Verlag u. Eigenthum v. F. Paterno in Wien.

Hunters and beaters reposing near an Alpine farm after a chamois drive. (c. 62 × 89.5 cm. with margin)

Chromolithograph.

Der Jäger mit seinem Hunde.

Gem. v. Gauermann. Lithogr. v. Brunner. Druck u. Verlag v. Hannak in Wien . . .

(63 × 45.8 cm. with full margin)

BRUYN (ABRAHAM DE) (1538–16?) Engraving.

Hawking party. In centre is a mounted falconer, moving to the right; hunter on foot at side, with hare hanging from spear. On left a hunter leads his horse bearing body of a boar; another huntsman in front with four dogs. Monogram AB 1565 (upper left). (4.2 × 17 cm. without small margin)

Mounted in volume with Virgil Solis's engravings.

Engraving.

Hawking Scene. On left, falconer dismounted, crawling with dog towards falcon with bird in its claws. Horse near by. In centre and on right, three mounted falconers and four dogs. Hawk in air. Monogram A ⊕ B (lower centre). (3.4 × 18.7 cm.)

Mounted in volume with engravings by Virgil Solis.

BRUYN (BARTHOLOMEUS DE) (1493-1553 or 1557) Engraving.

Stag Hunt. Stag and hind moving to the right pursued by four dogs and six hunters, two, of whom one is a lady, mounted together on one horse; a Crossbowman has just shot a bolt into the stag's side. Another hunter and dog on right behind tree. Monogram HB on right top corner. (3.2 x 17.5 cm).

Bound in old mor. volume with friezes by Virgil Solis.

BÜLOW (P.) (Early 19th Century) Chromolithograph.

Five hunting subjects without inscription or name of artist, etc.

- | | |
|--|---|
| [1] (Fox Hunt: fox moving to right) | [4] (Wild boar brought to bay) |
| [2] (Fox Hunt: fox moving to left) | [5] (Stag Hunt: stag emerging from water pursued by hounds) |
| [3] (Wild boar hunt: boar pursued towards the right) | |

(c. 45 x 62 cm. with full margin)

BUNBURY (WILLIAM HENRY) (18th Century) Hand-coloured Engraving.

City Foulers.—Mark !—

H. Bunbury Esq del^d J. Jones fecit. Published Sept^r 1st 1785, by J. Jones N^o 63 Great Portland Street, Marylebone.

Four lines by Gay, commencing: "Against the Wind he takes his prudent way"

Actual size 26 x 35 cm. (31.7 x 38.7 cm. with margin)

Hand-coloured Engravings.

Two plates, each inscribed as follows:—The Easter Hunt at Epping Forest.

Plate First. (A cavalcade of cockney sportsmen in a gig and on horseback, followed by two sweeps on a donkey)

Plate Second. (Five mounted cockneys, followed by a parson and four dogs)

Bunbury Del. Each plate measures 23 x 33 cm. They were probably intended to be joined. (Caricatures)

Hand-coloured Engraving.

The Breakfast Symptoms of Drowsiness.

W. H. Bunbury Del. (Caricature) (26.8 x 39 cm. with full margin)

BURFORD (THOMAS) (c. 1710-c. 1770) Mezzotints.

Four Fox Hunting plates; without numbers.

- | |
|---|
| [1] Going to Cover. (J. Seymour pinx ^t T. Burford fec ^t) |
| [2] The Chace. (J. Seymour pinx ^t T. Burford fecit) |
| [3] Making a Cast at a Fault. (Seymour pinx ^t Burford fec ^t) |
| [4] The Death of the Fox. (J. Seymour Pinx ^t T. Burford fec ^t) |

Each plate bears a title in English and French, and the following inscriptions:

No. 2: Published by T. Burford, at the Golden Head, in Bridge Street Westminster.

Nos. 1, 3 & 4: Published by R. Sayers & J. Bennett, Map & Printsellers N^o 53 Fleet Street July 1st 1779.
(Each c. 35.3 x 50.8 cm).

J. Seymour (1702-1752) specialised in horse portraiture.

This early set of foxhunting prints is of considerable interest from an historical point of view.

See Ralph Nevill, "English Sporting Prints" 1923, Plate XXX, for No. 1 and Walter Shaw Sparrow, "British Sporting Artists," p. 69, who gives a reproduction of the same print of the 1755 edition, which shows a hound drinking on the left, omitted in the 1779 issue.

BURFORD (THOMAS)—*continued*

Mezzotints.

A series of twelve sporting plates. Each plate is numbered and bears the inscription: J. Seymour delin. (del; inv., invent., inv. et del. or pinx.), T. Burford fecit. (fecit. ex.) and Published according to Act of Parliament. (except No. 1 & 2). Nos. 10, 11 & 12 are dated 1752. Nos. 5 & 10 have a title printed in the lower margins.

1. (Two horses in stable; groom, with left hand resting on horse's back)
2. (Groom on left, feeding two horses in stable)
3. (Grooms rubbing down hunter; a third holding its bridle)
4. (Grooms exercising horses; one carrying a truss of straw)
5. A horse courser selling a Nag—Caveat Emptor
6. Two horses in stable, groom leading one out on left; two hounds coupled)
7. (Hunter putting horse to gate; three hounds behind)
8. (Mounted sportsman with gun and two pointers; hare moving to left)
9. (Hunter clearing gate; three hounds in front; two hunters in distance)
10. Miss Slamerkin, with her Colt Othello, now the famous horse Black and all Black. She was likewise y. Dam of L. Portmor's Oromoko.
11. (Groom with two hounds, leading hunter)
12. (Two horses racing to the left)

Actual size c. 25.2 x 35 cm. (27.4 x 42.3 cm. with margin)

Mounted on linen and bound in half vel., t.e. gilt, rest uncut, blue mor. title labels.

Rare and interesting.

Mezzotints.

A series of four hare-hunting plates, with following titles:

- | | |
|-------------------------------|------------------------------------|
| [1] Going out in the Morning. | [3] Beating & trailing for a Hare. |
| [2] The Chase. | [4] The Death. |

Actual size c. 25 x 35.5 cm. (31 x 46.5 cm. with full margins)

Each plate has title in English and French and is inscribed: J. Seymour inv. (invent) T. Burford del (delin et fecit). Published according to Act of Parliament.

Bound in half red mor., gilt.

Rare set, showing the method of hunting the hare in the middle of the 18th century. Full margins untrimmed.

Mezzotint in contemporary colouring.

Coursing the Hare. La Course du Livre [sic]

Invented & Published according to Act of Parliament by T. Burford, August 1757.

(26.8 x 37 cm. with small margin)

Mezzotint in contemporary colouring.

The Setting Dog and Partridges. Le Chien couchant, et la Perdrix.

J. Seymour invent. T. Burford del. fecit. London Published May 1st 1787 by Rob^t Sayer 53 Fleet Street.

[Plate No.] 214 lower right. (25.7 x 36.5 cm. with small margin)

Mezzotint in contemporary colouring.

Cock Shooting. Chasse au Becassines. T. Burford fecit. London Printed for Robert Sayer, Map & Print-seller No. 53 Fleet Street as the Act directs 23 Jan^y 1787.

[Plate No.] 218 lower right. (26.5 x 37 cm. with small margin)

(Probably) Mezzotint in contemporary colouring.

Snipe Shooting. Chasse aux Becassines.

London Printed for R. Sayer, & J. Bennett, Map & Print-sellers, No. 53 Fleet Street as the Act directs 8 August 1775

[Plate No.] 528 lower right. (26 x 36 cm. with small margin)

BURGKMAIR (HANS) (1472-1539?) Woodcut.

Mounted hunter moving towards the left, facing right, and firing a crossbow at some animal not visible.

(22.2 × 19.5 cm).

Proof engraving of Plate 40 of the "Weiss Kunig" by Marx Treitzsaurwein (see Vol. II, p. 268 of this catalogue). It represents the Emperor Maximilian on horseback, shooting with a crossbow at ground game, presumably a hare. Inidentally this is one of the first western representations of a hunter shooting at running game.

From "Weiss Kunig," p. 85.

BURGKMAIR. See also Schaeuffelein (H. L.)**BYE (MARC DE) (1612-1670) Four Engravings.**

The first has scroll on top of plate, inscribed "P. Potter, inv. M. de Bye fecit." and on the lower margin "N. Visscher excudit." No titles, but numbered 1-4 in lower right corner.

- | | |
|---|---|
| 1. (Bull moving to right pursued by 3 dogs) | 3. (Wild boar attacked by 4 dogs, mounted hunter coming up) |
| 2. (Wolf attacked by 5 dogs) | 4. (Bear (near a tree) defending itself against 6 dogs) |

Bartsch. Vol. I, p. 85, Nos. 57-60. (c. 17 × 24 cm).

Mounted and bound in half vel., blue mottled boards.

Fine impressions, second state.

BYRNE (WILLIAM) (1740-1805) Engravings.

A set of four oval sporting plates.

[1] Coursing.

[2] The Tally ho

[3] Angling.

[4] Shooting.

Each plate bears title and is inscribed T. Hearne, del. W. Byrne, sculp. London, Published July 23, 1810, by John P. Thompson, G^r Newport Street. Actual size c. 17 × 20 cm. (c. 25 × 35 cm. with margin)

Half red mor., t.e. gilt.





RETURNING FROM THE CHACE.

1864 by J. B. Knapp

RETOUR DE CHASSE.

London, 1864

CANOT P. C.

BURGKMAIR (HANS) (1472-1539?) Woodcut.

Mounted hunter moving towards the left, facing right, and firing a crossbow at some animal not visible.

(22.2 x 19.5 cm).

Proof engraving of Plate 40 of the "Weiss Kunig" by Marx Treitzsaurwein (see Vol. II, p. 268 of this catalogue). It represents the Emperor Maximilian on horseback, shooting with a crossbow at ground game, presumably a hare. Incidentally this is one of the first western representations of a hunter shooting at running game.

From "Weiss Kunig," p. 85.

BURGKMAIR. See also Schaeuffelein (H. L.)**BYE (MARC DE) (1612-1670) Four Engravings.**

Each plate has scroll on top of plate, inscribed "P. Potter, inv. M. de Bye fecit" and on the lower margin "N. V. sch. excudit." No titles, but numbered 1-4 in lower right corner.

1. (Bull moving to right pursued by 3 dogs)
2. (Wolf attacked by 5 dogs)
3. (Wild boar attacked by 4 dogs, mounted hunter coming up)
4. (Bear (near a tree) defending itself against 6 dogs)

Bartsch. Vol. I, p. 85, Nos. 57-60. (c. 17 x 24 cm).

Mounted and bound in half vel., blue mottled boards.

Fine impressions, second state.

BYRNE (WILLIAM) (1740-1805) Engravings.

A set of four oval sporting plates.

[1] Coursing.

[2] The Tally ho

[3] Angling.

[4] Shooting.

Each plate bears title and is inscribed T. Hearne. del. W. Byrne, sculp. London, Published July 23, 1810, by J. P. Thompson, G. Newport Street. Actual size c. 17 x 20 cm. (c. 25 x 35 cm. with margin)

Half red mor., t.e. gilt.





RETURNING FROM THE CHACE.

RETOUR DE CHASSE.



ALLOT (JACOB) (1592-1635) Three Engravings.

The Stag Hunt. In the distance a large stag moves to the right, pursued by hunters and dogs. On the right is a mounted falconer with hunters and attendants.

Jac Callot fe (on lower right) (20.5 x 47.5 cm).

Fine impression, with distant view.

The Stag Hunt. (Reverse)

Jac. Callot In et Fe. (20.1 x 47.8 cm).

Fine impression, with distant view.

The Stag Hunt. (Reverse. Later state)

Jac Callot In et Fe. Israel Silvestre ex. cum priuil. Regis. (20.6 x 47.2 cm).

Rare. The only important hunting scene this famous engraver has left us.

CANOT (PIERRE CHARLES) (1710-1777) Engravings.

Set of seven numbered hunting plates:—

PLATE 179.

- | | |
|-------------------------------|------------------------------|
| 1. The Going Out. | 5. Coming at the Death. |
| 2. Two Hunters. | 6. The Death of the Fox. |
| 3. The Whipper-in thrown out. | 7. Returning from the Chace. |
| 4. The Earthing of the Fox. | |

Each plate bears title in English and French and the inscriptions: J. Wootton pinxit. C. Canot sculpsit. Sold by J. Boydell Engraver in Cheapside London. 1770.

Nos. 1-5 measure, actual size, c. 45.5 x c. 35.5 cm., Nos. 6 & 7 c. 45.3 x 43 cm. They all measure, with margin: c. 68 x 50 cm.

This early set is rare, especially complete. These are fine impressions, with full margins and untrimmed edges. They are remarkable for the costumes, which are of the style of Louis XV. Plate 6 shows, holding a French hunting horn, a small African nigger of the type that the eccentric Lord Barrymore is said to have kept at his stag-hunting establishment at Shiplake.

From the Gilbey collection. See Nagler, Vol. II, p. 397.

CARFRAE (G.) (Early 19th Century) Hand-coloured Etching.

Easter Hunt.

G. Carfrae del. Watermark: fleur-de-lys surmounted by crown. (26 x 40.5 cm. with margin) (Caricature)
Stag, pursued by horsemen, making its way through a motley crowd of holiday makers.

CARPIONI (GIULIO) (1611-1674) Engraving.

(Cybele sitting under a tree. On the right is Cupid; on the left a stag and hound)

Signed: Giul. Carpioni Ven. (lower right) (11.4 × 16.3 cm). Bartsch, Vol. XX., p. 187, No. 16.

CATTON (CHARLES, JUNR.) (fl. 1790) Stipple Engraving.

Partridge Shooting.

G. Morland pinx^d. C. Catton Jun^r fecit. London Pub. Feb. 10. 1789 by T. Smith N^o 35 New Bond Street.

(36.2 × 40.5 cm. with margin)

This print is one of a set of four; the others being Snipe, Hare, and Duck Shooting.

CATTON (CHARLES) (fl. 1790) And ALIX (PIERRE MICHEL) (1752-1819) Aquatints.

Six shooting plates:—

[1] Chasse aux Becassines.

[3] Le Repos des Chasseurs.

[5] Chasse aux Perdrix.

[2] Le Depart des Chasseurs.

[4] La Chasse au Faisant.

[6] Chasse a la Becasse.

Each plate bears title and inscriptions: G. Morland pinx. [2 & 3: Geo. Stubbs pinx. 4 & 6: J. Ibbetson del]; C. Catton sculp. [2-4, 6: Alix sculpit]. à Paris chez Bance aîné, M^l d'Estampes, rue St Denis.

Actual size 17 × 23.7 cm. (29.5 × c. 42.5 cm. with margin)

Fine impressions, with large untrimmed margins.

Quarter vel., blue marbled boards.

CECCHI (GAETANO) (Early 18th Century) Engraving.

Diana Cacciatrice. Quadro di Giovanni Biliverti alto e largo quanto il medesimo rame.

Gius. Pera dis. Gaet. Cecchi inc. (34.8 × 24.8 cm. with small margin)

CHAPMAN (J.) (18th Century) Coloured Stipple.

Black George. (A poacher with broad brimmed hat and long gun, standing in midst of a group of six different sorts of lurchers)

H. W. Bunbury Esq^r del^t. I. Chapman sculps. (47 × 35 cm). Open letters.

CHARLES (?) (Early 18th Century) Stipple printed in colours.

Le Chasseur Polonais. Perennot del. Charles sculp. (21.8 × 16 cm).

COCHIN (CHARLES NICHOLAS) (1715-1790) Engraving.

(Repos de Chasse)

Proof before all letters. In centre, Arms on shield with crown supported by angels.

Actual size 49.8 × 44 cm. (61 × 48.5 cm. with margin)

On right, mounted lady talking to seated falconer; horse led by negro in centre; boy with horn and hounds on left.

Fine impression.

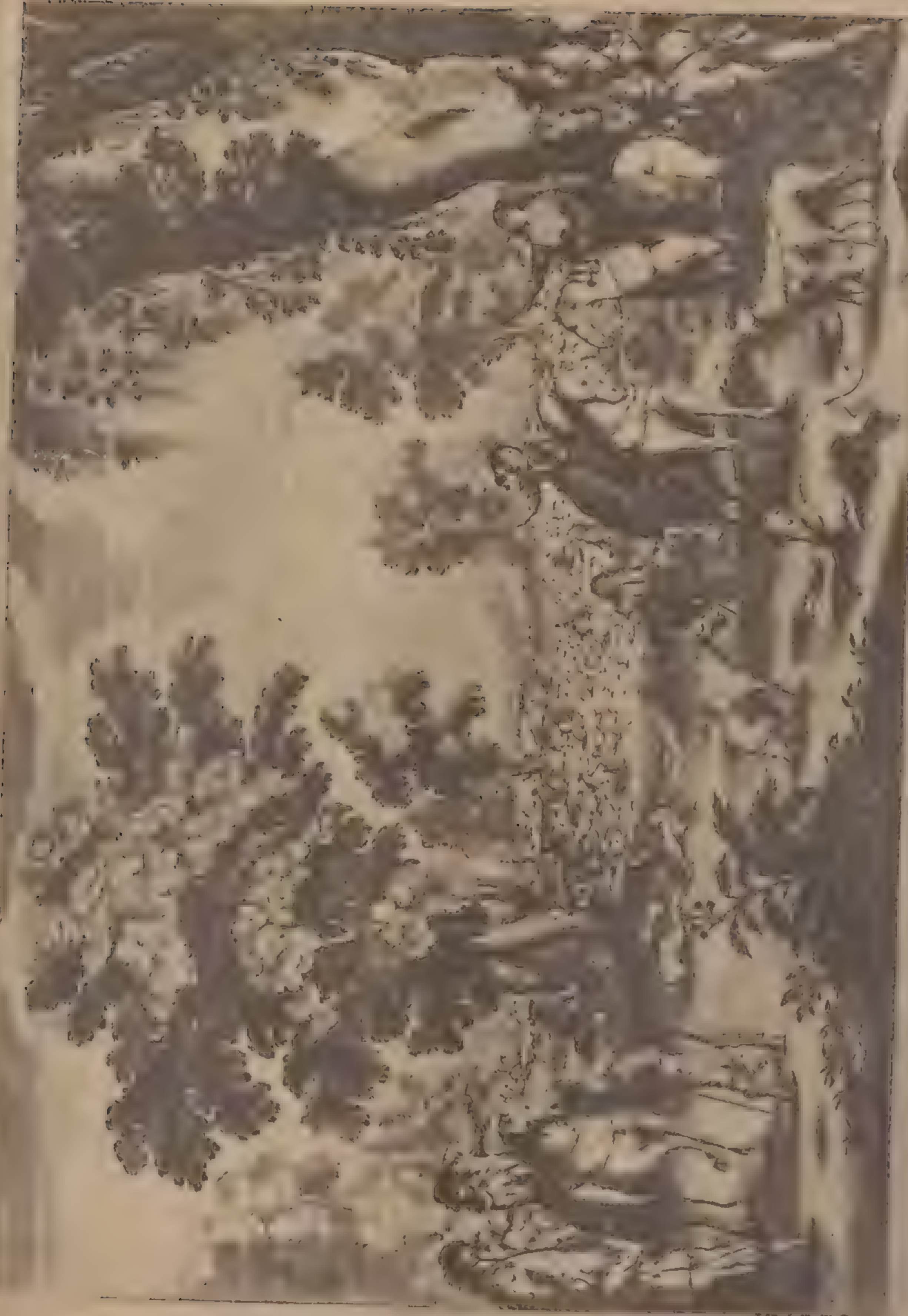
COCHIN (NICHOLAS) (1619-1695) Engraving.

La Chasse Royale.

N. Cochin fe. (lower left corner) Actual size 28.5 × 41.3 cm. (31 × 43.5 cm. with small margin)

On right a little princess in charge of an abbess, both mounted; attendants and four grey hounds. On left two mounted cavaliers and two hunters. In middle distance an animated and varied hunting scene.

Fine impression of an instructive print. The artist worked in the manner of Callot (see in this section)



LA CHASSE ROYALE

CARPIONI (GIULIO) (1611-1674) Engraving.

(Cybele sitting under a tree. On the right is Cupid; on the left a stag and hound)

Signed: Giul. Carpioni Ven. (lower right) (11.4 × 16.3 cm). Bartsch, Vol. XX., p. 187, No. 16.

CATTON (CHARLES, JUNR.) (fl. 1790) Stipple Engraving.

Partridge Shooting.

G. Morland pinx. C. Catton Junr fecit. London Pub. Feb. 10. 1789 by T. Smith N° 35 New Bond Street.

(36.2 × 40.5 cm. with margin)

This print is one of a set of four; the others being Snipe, Hare, and Duck Shooting.

CATTON (CHARLES) (fl. 1790) And ALIX (PIERRE MICHEL) (1752-1819) Aquatints.

Six shooting plates:—

[1] Chasse aux Becassines.

[3] Le Repos des Chasseurs.

[5] Chasse aux Perdrix.

[2] Le Depart des Chasseurs.

[4] La Chasse au Faisant.

[6] Chasse a la Becasse.

Each plate bears title and inscriptions. G. Morland pinx. [1 & 3: Geo. Stubbs pinx. 4 & 6: J. Ibbetson del. C. Catton sculp. [2-4, 6: Alix sculpt]: à Paris chez Bance aîné, M^d d'Estampes, rue S^t Denis.

Actual size 17 × 23.7 cm. (29.5 × c. 42.5 cm. with margin)

Five impressions, with large untrimmed margins.

Quarter vel., blue marbled boards.

CECCHI (GAETANO) (Early 18th Century) Engraving.

Diana Cacciatrice. Quadro di Giovanni Biliverti alto e largo quanto il medesimo rame.

Cous. Pera dis. Gaet. Cecchi inc. (34.8 × 24.8 cm. with small margin)

CHAPMAN (J.) (18th Century) Coloured Stipple.

Black George. (A poacher with broad brimmed hat and long gun, standing in midst of a group of six different poachers)

H. W. Banbury Esq^r del. I. Chapman sculps. (47 × 35 cm). Open letters.

CHARLES (?) (Early 18th Century) Stipple printed in colours.

Le Chasseur Polonois. Perennot del. Charles sculp. (21.8 × 16 cm).

COCHIN (CHARLES NICHOLAS) (1715-1790) Engraving.

Repos de Chasse)

Proof before all letters. In centre, Arms on shield with crown supported by angels.

Actual size 49.8 × 44 cm. (61 × 48.5 cm. with margin)

On right, mounted lady talking to seated falconer; horse led by negro in centre; boy with horn and hounds on left

Five impression.

COCHIN (NICHOLAS) (1619-1695) Engraving.

La Chasse Royale.

PLATE 180.

N. Cochin fe. (lower left corner) Actual size 28.5 × 41.3 cm. (31 × 43.5 cm. with small margin)

On right a little princess in charge of an abbess, both mounted; attendants and four greyhounds. On left two mounted cavaliers and two hunters. In middle distance an animated and varied hunting scene.

Five impression of an instructive print. The artist worked in the manner of Callot (see in this section)



LA CHASSE ROYALE.

COCKBURN (R.) (Early 19th Century) Coloured Aquatint.

A Hunting Party. On label pasted on back. From the Original by P. Weavermaans, In the Dulwich Gallery. Drawn, engraved, and published by R. Cockburn, Dulwich. (16.7 x 23.5 cm).

COLLAERT (ADRIAN) (c. 1520-1570?) Engraving.

Volume containing 12 of his hunting engravings and six others illustrating Bible History. Each plate has deep ornamental border containing animals, birds and fishes.

Obl. 4° (25.8 x 34.4 cm). Bound in half vel., gilt. Sporting subjects—

- [1] Stag pursued by hunters in sunken road. Church house and calvary in distance. (Inscription, "Iohan bol invē. Eduard ab hoeswinkel Exc.")
- [2] A hare. Bowmen shooting rabbits, another drawing bow, cart drawn by 2 horses on right. Church and boats in distance. (Inscription as on No. 1)
- [3] Har coursing. Huntsmen, one with horn, and dogs, castle and church in distance. (Inscription, Eduardus ab hoeswinkel Exc. Iohannes bol inventor. Adri. Collaert fecit.)
- [4] A wild boar hunt: men, some mounted, and dogs, two men in act of spearing boar, river with sailing vessel and church in background. (Inscription, Eduard. ab hos Exc. Ioan. bol invē.)
- [5] A wolf hunt. Wolf surrounded by hunters, one mounted, armed with spears and guns. Chapel in centre; church on right. (Inscription as on No. 1)
- [6] A Bear Hunt. Bears attacked by men, one mounted, and dogs. River, with sailing vessel, and building in background. (Inscription as on No. 3)

Rare in this complete state with full margins. They are rather attractive and give a good impression of the methods employed in hunting wild animals in the 16th century.

Engraving.

Ver Veneris S.

M. de Vos inventor. Adrianus Collaert Sculpit. Sisscher excudit. [Plate No.] 1.

Inscription in lower margin "Cum viridi ridet . . ." (22.3 x 28 cm. with small margin)

COOK (H.) JUNIOR. (Early 19th Century) Hand-coloured Etching.

A Touch of the Yawns. Here's a precious day for Hunting!! (Caricature)

Drawn by M. E. Esq^r. Etch'd by H. Cook Jun^r. Pub^d May 1827. by T. Gillard 40 Strand. (28 x 22 cm. with margin)

COOK (T.) (1734-1810) And SMITH (S.) (1745-1810) Engraving.

The English Setter.

J. Milton pinx. T. Cook & S. Smith sculp^t. Engraved after an Original Picture in the Possession of M^r Bradford. Published by T. Bradford, No 132 in Fleet Street. London: as the Act directs 25th Oct^r 1770. (44.2 x 54.7 cm. with margin)

Generally looked upon as the pendant of the famous print of the Spanish Pointer by W. Woollett.

CORNEILLE (MICHEL) (1642-1708) Etching.

(From the right move three mounted falconers: on the left is a party of men and women engaged in feasting)
Campagnole delin. M. Corneille Sculp. Cum privil Regis. II E. (lower centre) (29.3 x 40.2 cm).

CORT (CORNELIUS) (1530-1578) Engraving.

(St Hubertus)

(Stag on right; St Hubertus kneeling on left, in front of his horse)

Hieronymo Muciani invē. Corneli Cort fc. 1573. In Roma presso Carlo Losi.

Actual size 51 x 38.5 cm. (57.7 x 43.7 cm. with margin)

COUCHÉ (JACQUES) (1750?-1820?) Engraving.

Mort d'Acteon.

Peint par Titien Vecelli. Gravé par J. Couché. Dessiné par Borel. Arms: A.P.D.R.

(20 x 22 cm. with margin)

CRANACH (LUCAS) (1472-1553) Woodcut.

Adam and Eve in Paradise. Eve is in the act of plucking the apple from the tree with her left hand while the serpent is entwined around the branch above. A lion, horse, boar and five stags are gathered around. Upon the tree is fixed a tablet inscribed with the dragon, the letters L.C. and the date 1509.

(33.2 x 23.6 cm).

One of the finest woodcuts by this master. From the Liphart collection.

Etching.

St. Chrisostom's Atonement.

A female reclines beneath a tree with an infant resting on her right knee. On the right the saint on hands and knees is seen in the distance. A roebuck kneels on the right while a stag stands on the left.

A tablet with the dragon, the letters L.C. and the date 1509 is engraved on the lower right of the plate.

(25.5 x 20 cm).

Rare. Both this and the preceding print are of interest to the sportsman on account of the magnificent antlers of the stags and the heads of other deer shown therein.

Bartsch, VII. 276, and Baillie-Grohman p. 95 for a reproduction thereof.

Woodcut.

Hunter with drawn sword is killing wild boar attacked by two dogs in a wood. Saxon arms hang from the trees and the engraver's initials appear near the lower right hand corner. (17.9 x 12.4 cm).

Rare. Fine impression without margin. Bartsch, VII, p. 292 (N° 118)

Woodcut.

Stag Hunt. On the left a stag is surrounded by dogs, one of which has seized an antler. On the right another stag crosses a stream, pursued by hunters and dogs.

The engraver's monogram E is visible on the lower right. Shield of arms on upper right and left of the plate.

(35.8 x 50.2 cm). Published in two sections and joined together.

Watermark: a tall mitre surmounted by cross. "I. H. Hefner Alteneck" on reverse.

Very rare and of the utmost interest as a representation of an elaborately arranged stag hunt in the early sixteenth century. The animals are hunted with hounds and killed with swords and spears, whilst others are shot with crossbows, in some cases from horseback. Some of the huntsmen wear large wreaths of oak leaves round their hats, probably as camouflage.

CRUIKSHANK (?) (Late 18th Century) Hand-coloured Etching.

Welch Politess.

(Three-line inscription) Welchman "What right & order, & liberty, have you got to shoot & kill . . ." Publ. Nov^r 14 1798 at Ackermans Gallery Strand London. Cruikshank del.

[Plate N°] 16 in upper right. (24.5 x 29 cm). (Caricature)

Hand-coloured Etching.

Caricature ornament for Screens, &c.

Woodward Del. Cruikshank Sculp. Plate 3 (lower right)

London Published by S. W. Fores, 50 Piccadilly May 5. 1800, Folios of Caricatures lent.

In the upper part of the plate two sportsmen (one with dog and exploding gun) exhibit sporting subject entitled "A Shooting Party"; below two anglers (male and female) support another—"A Fishing Party."

To Platemark c. 47 x 33.8 cm. (49.4 x 37.2 cm. with margin)



COUCHÉ (JACQUES) (1750?-1820?) Engraving.

Mort d'Actéon.

Peint par Titien Vecelli. Gravé par J. Couché. Dessiné par Borel. Arms: A.P.D.R.

(20 × 22 cm. with margin)

CRANACH (LUCAS) (1472-1553) Woodcut.

Adam and Eve in Paradise. Eve in the act of plucking the apple from the tree with her left hand while the serpent is entwined around the branch above. A lion, horse, boar and five stags are gathered around. Upon the tree is fixed a tablet inscribed with the dragon, the letters L.C. and the date 1509.

(33.2 × 23.6 cm).

One of the finest woodcuts by this master. From the Liphart collection.

Etching.

St. Chrisostom's Atonement.

St. Chrisostom is kneeling in prayer with an infant resting on her right knee. On the right the saint on hands and knees is seen in the distance. A roebuck kneels on the right while a stag stands on the left.

A tablet with the dragon, the letters L.C. and the date 1509 is engraved on the lower right of the plate.

(25.5 × 20 cm).

Rare. Both this and the preceding print are of interest to the sportsman on account of the magnificent antlers of the stags and the heads of other deer shown therein.

Bartsch, VII. 276, and Baillie-Grohman p. 95 for a reproduction thereof.

Woodcut.

Hunter with drawn sword is killing wild boar attacked by two dogs in a wood. Saxon arms hang from the trees and the engraver's initials appear near the lower right hand corner. (17.9 × 12.4 cm).

Rare. Fine impression without margin. Bartsch, VII, p. 292 (N° 118)

Woodcut.

Stag Hunt. On the left a stag is surrounded by dogs, one of which has seized an antler. On the right another stag crosses a stream, pursued by hunters and dogs.

The engraver's monogram E is visible on the lower right. Shield of arms on upper right and left of the plate.

(55.8 × 50.2 cm). Published in two sections and joined together.

Watermark: a tall mitre surmounted by cross. "I. H. Hefner Alteneck" on reverse.

Very rare and of the utmost interest as a representation of an elaborately arranged stag hunt in the early sixteenth century. The animals are hunted with hounds and killed with swords and spears, whilst others are shot with crossbow, in some cases from horseback. Some of the huntsmen wear large wreaths of oak leaves round their hats, probably a camouflage.

CRUIKSHANK (?) (Late 18th Century) Hand-coloured Etching.

Welch Politness.

(Three-line inscription) Welchman "What right & order, & liberty, have you got to shoot & kill . . ." Publ. Nov. 14 1798 at Ackermans Gallery Strand London. Cruikshank del.

[Plate N°] 16 in upper right. (24.5 × 29 cm). (Caricature)

Hand-coloured Etching.

Caricature ornament for Screens, &c.

Woodward Del. Cruikshank Sculp. Plate 3 (lower right)

London Published by S. W. Fores, 50 Piccadilly May 5. 1800, Folios of Caricatures lent.

Below two anglers (male and female) support another—"A Fishing Party." Below a dog and exploding gun exhibit sporting subject entitled "A Shooting Party".

To Platemark c. 47 × 33.8 cm. (49.4 × 37.2 cm. with margin)



CRUIKSHANK (GEORGE) (Early 19th Century) Hand-coloured Etching.

Full face portrait of huntsman with whip in right hand, the left hand extended. Stag hunt in distance.

The artist's monogram: G. CK. in lower left. (14.5 x 19 cm. with tiny margin)

CRUIKSHANK (ISAAC ROBERT) (1789-1856) Two coloured stipple Engravings.

1. The Sportsman's Departure.

2. The Sportsmen Resting.

I Cruikshanks del. et Sculp^t. Published Mar. 30. 1801, by S. W. Fores N° 50 Piccadilly.

Four lines of verse in two columns beneath each engraving.

Ovals, measuring [1] 22 x 15.7 cm., and [2] 22.5 x 20 cm. with margin.

Hand-coloured Aquatint.

M. John Anderson, Falconer, at Barrochaw (sic) Rentrewhure, as he appear'd at the Coronation of His Majesty George the 4th July 19th 1827.

PLATE 181.

Pub. by G. Humphrey, 27 St James's St London, Aug. 16. 1821. Drawn & Engraved by I. R. Cruickshank. (29 x 21.5 cm).

Rare. J. Anderson, a renowned professional Scotch falconer, dressed in the livery of the House of Athol as it was in the time of James I, was sent to attend the coronation of George IV with a couple of falcons, which the Dukes of Athol were bound to furnish to the Crown, as tenants of the Isle of Man. See Harting, p. 260.





ALLINGER (ALEXANDER) (1783-18?) Coloured Aquatint.

Two Setters in front of a covey of partridges. (23.7 × 32 cm). Signed A. Dallinger f. 1803.
Gemahlt von Snyers Geätzt von Dallinger.

DANCKERTS (DANCKER) (1634-1666?) Engraving.

(Stag Hunt)

C. Berchem Pinxit. Dancker Danckerts fecit. Leoñ Schenk Excudit. Watermark: G R surmounted by crown
and monogram. (39.8 × 46.5 cm. with margin)

Fine impression of the third issue.

DAULLÉ (JEAN) (1703?-1763) Engraving.

La Chienne Braque avec toute sa Famille. Gravé d'après le Tableau original de J. B. Oudry par J. Daullé Graveur
du Roy et de l'Academie Imperiale.

Peint par J. B. Oudry 1752. Gravé par J. Daullé 1758. (38.6 × 49.6 cm).

DAUMIER (HONORÉ) (1808-1879) Hand-coloured Lithograph.

Croquis de Chasse. [N^o.] 16.

La guerre entre les Russes et les Turcs amenant une suspension d'hostilités contre les lièvres français.

Signed h. D. (lower left) Maison Martinet Imp. Trinocq (25.2 × 34 cm. with margin)

Two numbered Chromolithographs.

Croquis de Chasse par Daumier.

1. Eux au moins ne reviennent pas Bredouilles signed H. D. 40 lower left.
2. J'ai donc tué un Perdreau signed H. D. 48 lower left.

M^{on} Martinet, Paris. Lith. Destouches, 28, r. Paradis ^{pro}. (35.5 × c. 27.5 cm. with full margin)

Chromolithograph.

Croquis de Chasse 2.

"Ce malheureux lièvre doit être fatigué de courir comme ça

Signed H. D lower left. Maison Martinet Lith. Destouches Paris.

(25 × 34 cm. with margin)





ALLINGER (ALEXANDER) (1783-18?) Coloured Aquatint.

Two Setters in front of a covey of partridges. (23.7 × 32 cm). Signed A. Dallinger f. 180
Gemahlt von Snyers Geätzt von Dallinger.

DANCKERTS (DANCKER) (1634-1666?) Engraving.

(Stag Hunt)

C. Berchem Pinxit. Dancker Danckerts fecit. Leon Schenk Excudit. Watermark: G R surmounted by a crown
and monogram. (39.8 × 46.5 cm. with margin)

Fine impression of the third issue.

DAULLÉ (JEAN) (1703?-1763) Engraving.

La Chienne Braque avec toute sa Famille. Gravé d'après le Tableau original de J. B. Oudry par J. Daullé Graveur
du Roy et de l'Academie Imperiale.

Peint par J. B. Oudry 1752. Gravé par J. Daullé 1758. (38.6 × 49.6 cm).

DAUMIER HONORÉ) (1828-1879) Hand-coloured Lithograph.

Croquis de Chasse. [N°] 16.

La guerre entre les Russes et les Turcs amenant une suspension d'hostilités contre les lièvres français.

Signed h. D. (lower left) Maison Martinet Imp. Trinocq (25.2 × 34 cm. with margin)

Two numbered Chromolithographs.

Croquis de Chasse par Daumier.

1. Eux au moins ne reviennent pas Bredouilles signed H. D. 40 lower left.
2. J'ai donc tué un Perdreau signed H. D. 48 lower left.

M^{on} Martinet, Paris. Lith. Destouches, 28, r. Paradis (35.5 × c. 27.5 cm. with full margin)

Chromolithograph.

Croquis de Chasse 2.

"Ce malheureux lièvre doit être fatigué de courir comme ça

Signed H. D lower left. Maison Martinet Lith. Destouches Paris.

(25 × 34 cm. with margin)



DAUMIER (HONORÉ)—*continued*

Hand-coloured Lithograph.

Croquis d'Automne par Daumier. 6.

— Allons bon, . . . c'est encore mon chien que j'ai attrapé . . .

M^{me} Martinet, Paris. Lith. Destouches . . .

Signed "h D 38." lower left. N° 6. (35.8 × 27.5 cm).

DAVENT (LEONHARD) (Middle of 16th Century) A pair of Engravings.

[1] Diana and her nymphs in a boat pursue a stag which is swimming in the water. Buildings and ruins of aqueduct in background)

[2] (Fishing scene. Tent on right and buildings in background)

(Oval shape. 31 × 36.8 cm).

From the Baillie-Grohman collection.

Both prints are full of action and the figures are exceptionally well grouped. They are rare. The artist is also called Thiry (Leonard) and was one of the Italian engravers who worked at Fontainebleau in about 1540. See Bartsch, Vol. XVI, p. 307, Nos. 49 and 65. Both prints should have a square margin with the inscription L.D. 1547. below the picture.

DAY & SONS. See Phillips (A. W.)**DEBUCOURT (PHILLIP LOUIS)** (1757–c. 1824) Four Aquatints.

[1] (53.8 × 61.5 cm). Le Départ du Chasseur.

[2] (52 × 61.5 cm). Le Chasseur.

[3] (54.7 × 67.5 cm). Le Chasseur au Tirer.

[4] (54.7 × 66.5 cm). Le Retour du Chasseur.

Dessiné par Carle Vernet.

PLATE 182.

Gravé par Debucourt (written Dubucourt in "Le Retour") à Paris chez Colle Jeune rue du Roi de Sicile, 39.

Nos. 1 & 2 have no printer's name.

DEELEY (J. C.) See Hodgsons Sporting Views.**DELAPORTE.** See Adam (Victor Jean).**DELPECH (F.)** (Early 19th Century) Lithographs.

Two Stag hunting scenes :—[1] Le Départ.

[2] La Chasse.

Signed Carle Vernet. T. lithog de F. Delpech. (28 × 36.6 cm).

Lithographs.

(Chiens de Chasse)

10 plates without titles. Each plate bears the artist's name—Carle Vernet—in facsimile and the inscription "Imp. lithog. de F. Delpech."

(26 × 36 cm. with untrimmed margin) Bound in quarter vel. blue mottled boards.

DEMARTEAU (GILLES L'AINÉ) (1732 ?–1776) Engraving.

A trophy composed of musical and hunting subjects.

Inscribed Demarteaupainé fecit. . . . (18.5 × 12 cm).

DEMARTEAU *See also* Huet (J. B.)

DESCAMPS (ALEXANDRE GABRIEL) (1803-1860) Lithograph.

L'An de grace 1840, du Règne glorieux de Charles X le 16^{ème}. Aujourd'hui après la messe S.M. a chassé au tir dans ses appartemens. L'Etat moral de la famille Royale est toujours le même. Extrait du Journal de la Cour de l'ex Roi
Signed D.C. in right corner. Actual size 20.5 x 34.5 cm. (30 x 42.3 cm. with margin) On India paper.

Lithograph.

Colas, Il est représenté dans les Chasseurs et la litière, au moment où il vient de manquer son coup d' . . . [9 lines of inscription printed in lower margin] beginning "Helas! il est donc vrai qu'on peut être réduit à tirer . . ."
Ressemblance saisie d'après nature le 28. Juillet. Depose. (35.8 x 24.5 cm. with lower margin) "Colas" like the previous print, is a caricature of Charles X of France.

Rare, not described.

DEUTSCH. (Middle of 19th Century) Lithograph.

Das erlegte Reh.

Gem v J. Schulz. Lith. v. Deutsch. (35 x 50 cm. with full margin)

DEVRIENT (WILHELM) (Middle of 19th Century) Lithograph.

Die Fuchskanzel.

Gem v J. Schulz, lith. v Devrient. (50.5 x 34.5 cm. with full margin)

Lithograph.

Die Gänsejagd. (Wild goose chase)

Gem. v. Hondius lith. v. Devrient. Verlag von E. H. Schroeder in Berlin Königstrasse. N° 37.
(47.5 x 64.5 cm. with full margin)

Lithograph.

Das Fuchsgraben. (Digging Foxes)

Gem v. Julius Schulz, lith v. Devrient. Druck bei E. Zschermack. (48.5 x 61.2 cm. with margin)

DICKINSON (LOWES) (Middle of 19th Century) Chromolithograph.

John Booth.

Painted by John Fernley. Lithographed by Lowes Dickinson. Published by Robert Sunter (late Mess^{rs} Todd)
York, October 1st 1842. Printed by C. Hullmandel.

To Richard Hill Esq' of Thornton, This Portrait of John Booth is respectfully Dedicated, by his obedient and obliged,
humble Servant, Robert Sunter.

Actual size 44.5 x 57.2 cm. (68 x 84.7 cm. with margin)

Fine lithograph in colours in excellent state on India paper.

John E. Fernley (1782-1860) of Melton Mowbray was a talented painter of hunting scenes and worked for some time in the studio of the great horse painter Ben Marshall.

DODD (ROBERT) (1748-c. 1810) Coloured Aquatint entitled :

Wood-Cock Shooting.

Painted by I. Ibbetson. Engrav'd by R. Dodd. London July 1st 1800. Publish'd by Colnaghi & Co. N° 23,
Cockspur Street facing Suffolk Street, Charing Cross.

Actual size 30 x 36.5 cm. (37 x 59.3 cm. with margin)

On right, sport-man loading gun ; two spaniels and dead woodcock in centre. Another shooter with beater ; spaniel in background.

DOPTER. Chromolithograph.

Course au Clocher. Signed V. Adam. Inscribed: Lith, Dopter, rue de la Harpe, 58.
(30.8 × 45.5 cm. with margin)

An amusing incident in the course of a French Point-to-Point; the finishing point is the church tower of a village.

DÖRPECK (B.) (Early 19th Century) Coloured Etching.

Die Hasen in der Hasenheide.

9 lines of verse, in 3 columns, in lower margin beginning: Ach juter Jottlieb jeh voran

Berlin bei L. Sachse & Co. (Caricature) (21 × 27 cm).

An amusing view of three sportsmen, armed with spear and pistol, afraid to approach two hares in a cabbage patch.

DUBOURG (M.) (fl. 1820) Coloured Aquatints with the following inscriptions:

[1] Royal Hunt in Windsor Park.

[2] His Majesty King Geo. III. returning from Hunting.

Actual size c. 30.6 × 45.4 cm. (c. 37.2 × 49.5 cm. with margin)

P. Hard Jun^r del. London, Published & Sold Jan^y 1. 1820 by Edw^d Orme, Bond Street, Publisher & Printseller to the King & Prince Regent.

M. Dubourg sculp^t.

Fine condition. The second of these gives an imposing view of Windsor Castle. Siltzer p. 214.

DUCHENE. See Zoellner.**DUCQ (JAN LE)** (1636–1692 or 1693) Eight Etchings.

The Series of the Dogs, numbered as follows:

- | | | |
|----------------------|---|-----------------------|
| 1. (14.8 × 18.5 cm). | Frontispiece. On right on large stone: IOH: LE . DUCQ Fecit 1661. | |
| 2. (14 × 17.5 cm). | Two hounds on left. Horseman and attendant on right | Js Ducq ft 1661. |
| 3. " | Two dogs fighting, cottage on right | Js Ducq ft 1661. |
| 4. " | Bitch lying on right with pup. | Js Ducq ft 1661. |
| 5. (15 × 19 cm). | Two dogs pulling at a rag. | Same as above. |
| 6. (15 × 18.5 cm). | Two dogs growling at each other over rabbit. | Js Ducq fe: 1661. |
| 7. (15 × 18.8 cm). | Two dogs playing; another with rabbit in mouth. | Same as above. |
| 8. (15 × 18.8 cm). | Two dogs, one drinking, near a man with gun. | JS Ducq fe (on stone) |

With the exception of 5 they all have V in top right corner.

Rare, even in the second state, with the numbers. Fine impressions. The artist's principal work. He only etched two others. From the Liphart and Davidsohn and Schoeller collections.

DUNCAN (EDWARD) (1803–1882) Four Coloured Aquatints.

- | | |
|-------------------------|--|
| [1] Pheasant Shooting. | (Two sportsmen, four spaniels entering a wood; pheasant flying on right) |
| [2] Woodcock Shooting. | (Two sportsmen, four spaniels entering water, woodcock flying on left) |
| [3] Wild Duck Shooting. | (Two sportsmen, three spaniels; four wild duck, one wounded) |
| [4] Partridge Shooting. | (Two sportsmen, one reloading, three pointers) |

Drawn & engraved by E. Duncan. Published by T. Gosden, Sportsman's Repository, Bedford Street, Covent Garden.

Actual size c. 16.5 × c. 26 cm. (19.8 × 28 with margin)

A small and delightful set of shooting pictures. Siltzer, p. 109. Mounted and bound in half green mor., gilt back.

DUNCAN (EDWARD) (1803-1882) And **ROSENBERG (CHRISTIAN)**
(fl. 1800-1850) Coloured Aquatints.

1) Death of Tom Moody.

[Lower margin] Engraved by Edw^d Duncan, from an Original Picture in the possession of the Publisher W. J. Wade, N^o 86, Leadenhall Street, Jan^y 1st 1831. This Plate exhibiting a view of Rockwood in Shropshire. With the singular Death of Tom Moody the favourite old Whipper in of George Forrester Esq^r of Wooley Hall, to whom and all Lovers of the Chace this Plate is humbly dedicated by their Obedient Servant, W. J. Wade.

[Upper margin] "Thus Tom spoke his friends e'er he gave up his breath Since I see you're resolved to be in at the Death, &c." (vide Old Song). (42.5 x 54.5 cm. with margin).

2) The Burial of Tom Moody.

[Lower margin] Engraved by C. Rozenberg, from an Original Picture in the possession of the publisher W. J. Wade, N^o 86, Leadenhall Street, Jan^y 1st 1831. This Plate exhibiting the view of Wooley Church in Shropshire With the whimsical scene of The Burial of Tom Moody the celebrated Whipper in Who was upwards of Thirty Years in the service of George Forrester Esq^r of Wooley Hall, to whom this Plate is humbly dedicated by his Obedient Servant, W. J. Wade.

[Upper margin] "One favor bestow 'tis the last I shall crave. Give a rattling view halloo thrice over my grave." (vide Old Song) (43.2 x 54 cm. with margin) Siltzer p. 109.

An interesting pair of aquatints printed in brilliant colours, with margins.

DUNCAN. See also Alken (Henry) "One of the Right Sort" and "One of the Wrong Sort."

DUNKARTON (ROBERT) (1744-18?) Mezzotint.

(Hunter with horn, crop and cap. Hound on lower right) Proof Mezzotint portrait without lettering.

Inscribed in margin "Maitland pinx^t Dunkarton sculp. The Famous Sportsman of Herefordshire."

Actual size 34 x 25 cm. (38.5 x 28.5 cm. with margin)

DÜRER (ALBRECHT) (1471-1528) Etching.

S^t. Eustachius or S^t. Hubertus.

Dürer's monogram (lower centre). (35.4 x 25.9 cm)

This wonderful representation of the patron saint of all hunters is one of Dürer's masterpieces. Fine impression on paper with the watermark of the "Reichsadler."

DUTHÉ (J.) (Early 19th Century) Two stipple Engravings printed in colours.

- 1) Le Moment de la Chasse. (On right sportsman firing; three dogs, and horse led by stable boy on left)
- 2) Le Repos après la Chasse. (On left sportsman taking a drink from a girl; horse and stable boy on right; two [dogs near by])

Dessiné par Huet. Gravé par Duthé. A Paris, chez Tessari et C^o Quai des Augustins. N^o 25.

(31.8 x 38.5 cm. with good margin) From the Schoeller collection.

The same pair in black. Inscriptions, sizes, etc., as above.

Two stipple Engravings.

- 1) La Chasse au Renard. (Horseman and three hounds close up to hunted fox, at which man on foot is firing)
- 2) La Chasse au Cerf. (The "Cerf" a roebuck, going to the right, followed by two riders and three hounds)

Dessiné par Huet. Gravé par Duthé. A Paris, chez Tessari et C^o, Quai des Augustins.

Both measure: actual size c. 25 x 33.5 cm. (c. 37.8 x 44 cm. with margin)





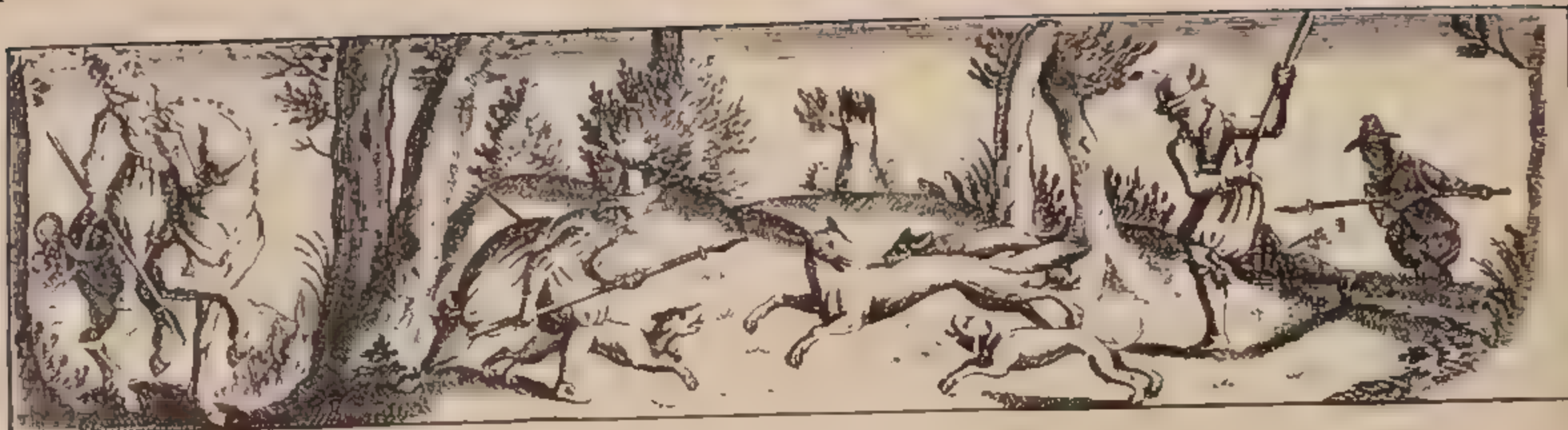
DUVET (JEAN) (1485-1555) Known as the Master of the Unicorn. Four Engravings.

- | | | |
|-----------------------|--|-------------------|
| [1] (22 x 39.2 cm) | (Hunter, with companions, moving from the right, offering "fan et" to the king) | PLATE 183. |
| [2] (23 x 39.4 cm). | (The king and his followers pursued by a unicorn) | |
| [3] (23.8 x 39.6 cm). | (A unicorn is conducted in triumphant procession towards the left, | |
| [4] (22.8 x 38.5 cm). | (Animals of different species are gathered on both sides of a canal. In the foreground is the unicorn) | |

Extremely rare set. These four engravings earned for Duvet the name of "Maitre a la licorne," and, quite apart from their artistic value, they are of considerable interest to the student of the history of the chase. On the first plate we see Henry II of France, with Diane de Poitiers, to whom the Master of the Hunt shows the "fumet" of the unicorn. Belandian, and at the foot of the throne there are several magnificent hounds of the old Irish type. The second plate shows the havoc wrought by the unicorn pending its capture. The third plate shows the happiness of the king and Diana, who are seen leading the unicorn into captivity with much ceremony. The fourth plate shows the unicorn in his new surroundings and the astonishment of all the other animals confined in the royal park.

Bartsch, Vol. VII, p. 514, has an interesting note to the effect that the unicorn is dipping its horn in the fountain in order to purify the water.





EARLOM (RICHARD) (1728-1794?) Mezzotint.

(Meleager and Atalanta)

P. P. Rubens pinx. R. Earlom sculpsit. John Boydell excudit. Published January 1st 1781.

Arms in centre of lower margin. See Nagler, Vol. IV, p. 245.

Actual size 47 × 85.3 cm. (c. 57 × 92 cm. with margin)

Engraving.

Two satyrs contemplating three nymphs, sleeping surrounded by dead game and implements of the chase. Two hounds on left.

Engraved by Earlom after Rubens. Unfinished proof. (48 × 61 cm). See Nagler, Vol. IV, p. 245.

Hand-coloured Mezzotint.

Portraits of Hounds In the Hunting Hall at Houghton.

Wootton Pinxit. Rich^d Earlom sculpsit. Published Sep^r 29th 1780, by John Boydell, Engraver in Cheapside, London. (Arms) (20 × 26.5 cm. with small margin) Siltzer p. 349.

EAST (ADAM) (Early 19th Century) Coloured Lithographs.

Thirty-two sporting subjects representing dogs and animals of the chase.

Four on a sheet and each picture in an imitation white lace surround, the design of the latter varying on each page.

Most of the pictures bear the signature Adam East. Each measures 11 × 13.9 cm. (size of sheets 26.4 × 35.1 cm).

Bound in quarter calf, blue mottled boards.

EAST. See also under Anonymous (English) and Hodgson's Sporting Views.
Pages 14 and 79.

ECKERSBERG (J. F.) (19th Century) Coloured Lithograph.

En Björnejagt.

J. F. Eckersberg del. Lith af Winckelmann & Sönnner i Berlin. Udgivet af Chr. Tönsberg.

Actual size 29 × 39 cm. (39.5 × 47 cm. with margin)

A vivid representation of a bear hunt.

EDINGER (B.) (19th Century) Chromolithograph.

Der Mensch und sein Beruf. Der Jaeger.

Schmutzer del. inv. B. Edinger lith. Druck und Verlag der lith. Anstalt von M. R. Toma Jägerzeil No. 58.

In centre, keeper surprising two poachers' with hind, set in surround of sporting subjects.

Size of sheet 42 × 52.5 cm.

ENGELBRECHT (MARTIN) (1684-1756) Hand-coloured Engraving
heightened with gold.

Stag hunt with gun on left shoulder accompanied by two hounds. Stag hunting, duck and other bird-hunting to d. Incription above: Jagen, Vogel und Wild Arten schiessen (also given in French). Six-line inscription, German and French, below.

Martin Engelbrecht sc. et exc. A. V. Cum Priv. Cæs. Maj. (30.3 x 19 cm).

Engravings in contemporary hand-colouring.

The plates measure each: 24.8 x 39.5 cm., and are inscribed:—

- [1] (Stag Hunt) Venatio. Das Jagen. Cum Pr. S. C. Maj. Mart. Engelbrecht excud. A. V.
- [2] Venatio Cervi. Die Hirschjagd C. P. Maj. N. 173. M. Engelbrecht exc. A. V. [Plate No.] 1.
- [3] Aprum Venatio. Die Wildschwansjagd. C. P. Maj. M. Engelbrecht exc. A. V. [Plate No.] 2.
- [4] Lupum Venatio. Die Wolfjagd C. P. Maj. M. Engelbrecht excud. A. V. [Plate No.] 3.
- [5] (Bear Hunt) T. H. Thoman inv. et delin. Cum Priv. S. C. Maj. Mart. Engelbrecht excud. A. V. B. S. Sedlezky sculpsit. [Plate No.] 4.
- [6] (Wolf Hunt) T. H. Thoman inv. et delin. Cum Priv. S. C. Maj. Mart. Engelbrecht excud. A. V. B. S. Sedlezky sculpsit. [Plate No.] 2.
- [7] (Contest between buffalo and tigers) N. 85. Cum Priv. Sac. Cæs. Maj. T. H. Thoman inv. et del. M. Engelbrecht exc. A. V. B. S. Sedlezky sculpsit. [Plate No.] 1.
- [8] (Fight between buffalo and dogs) Cum Priv. Sac. Cæs. Maj. T. H. Thoman inv. et del. Mart. Engelbrecht excud. A. V. B. S. Sedlezky sculpsit. [Plate No.] 3.
- [9] (Horse attacked by tiger) Cum Pr. Sac. Cæs. Maj. T. H. Thoman inv. et del. Mart. Engelbrecht exc. A. V. B. S. Sedlezky sculpsit. [Plate No.] 4.
- [10] Der Hochmüthige Saperbu. C. Priv. S. C. Maj. Mart. Engelbrecht excud. A. V. [Plate No.] 3.
- [11] Der Gewaltame Violentus. C. Priv. S. C. Maj. Mart. Engelbrecht excud. A. V. [Plate No.] 4.
- [12] Der Sauffte Helluo! C. Priv. S. C. Maj. Mart. Engelbrecht excud. A. V. [Plate No.] 2.
- [13] Der Offenbare ist wieder heiml. Dieb. Fur accusatus. C. Priv. S. C. Maj. N. 255. Mart. Engelbrecht excud. A. V. [Plate No.] 1.

The first nine plates have four lines of verse in Latin and German in lower margin; the last four have each eight lines. Of little artistic merit but quaint and picturesque on account of their colouring. Bound in half-calf, marbled boards.

Engravings.

Twelve unnumbered plates representing a series of the 12 months, each having title and 4 lines of verse in Latin and German.

- [1] Ianuarius. Hic mensis Batavos grallis
- [2] Februarius. Personata solet Februari tempore
- [3] Martius. Martius adjungi teneris vult
- [4] Aprilis. Arboribus frondes, agrisque Aprilis
- [5] Mayus. In Majo multos æquali inflamat
- [6] Iunius. Iunius, en, cernens segetis
- [7] Iulius. Iulius abscissam deportat
- [8] Augustus. Ostentat locuples mense hoc
- [9] September. September nemora et sylvas
- [10] October. October viti turgentes deripit
- [11] November. Pleiades en turbant totum
- [12] December. Finis adest venit madida

Each plate is inscribed: Martin Engelbrecht excud. A. V. Cum. Priv. Sac. Cæs. Maj. (31.3 x 42.3 cm). No. 9. September represents a deer hunt in a forest. No. 1. Winter sports, including a bowling party.

ENGELMANN (GOTTFRIED) (1788-1800) Lithograph.

La Curée du Lièvre. (Death of the Hare)

Adm d.l. Lith. de Engelmann, Rue du Faub. Montmartre N° 6 a Par. Pl. 6 on 077 17217. (India paper)
(41.5 x 52.7 cm. with full margin)

ENGELMANN (GOTTFRIED)—*continued*

Two Lithographs.

- [1] Dernières Jouissances du Vieillard. Lecture, Oisellerie, Pêche et Tir.
 [2] Dernières Jouissances du Vieillard. Chasse aux Oies Sauvages, à la carabine à Vent. Dans les plaines de Sarrasin à Loxembourg et Marchfeld près Vienne, en Autriche.
 Fart (Plate 2: Frat) delin^t Chev^r de W^o inv^t Lith de G. Engelmann.
 Actual size 25 × c. 34.5 cm. (35.5 × c. 48 cm. with margin) Early lithographs by the pupil of the inventor of lithography.

Two coloured Lithographs.

Paysage à Chasse. Première moitié and Deuxième moitié.
 (Meant to be joined together longways)
 Lith de Engelmann & C^{ie} Actual size of each picture: 19.8 × 46 cm. (c. 33.5 × 54.2 cm. with full margin)
 Engelmann was born in 1788 at Muhlhausen in Alsatia, and was a pupil of Alois Senefelder (1771—1834), the inventor of lithography, which he introduced into France.

Lithograph in contemporary colouring.

Cheval de Chasse Anglais.
 Imp. Lithogr. de G. Engelmann rue Cassette N° 18 Plate signed: "Carle Vernet" lower centre. "Pl. 7"
 upper right corner. (43.8 × 58 cm. with full margin)
 A cleverly drawn and well coloured picture of a sportsman mounted on an English hunter. Hound on left.

Lithographs.

Six sporting plates, unnumbered:

- [1] Le Repas des Chasseurs.
 [2] Battue en plaine. (Pl. 5)
 [3] Sortie de l'eau du cerf.

- [4] Lancé du cerf dans le bois.
 [5] La Curée du lièvre. (Pl. 6)
 [6] Battue au loup. (Pl. 7)

Each plate has title and inscriptions: V. Adam del.
 Actual size 21 × 32 cm. (33.5 × 43 cm. with margin)

Lith de Engelmann, Rue du Faub. Montmartre N° 6 à Paris.
 Bound in quarter vel. blue mottled boards.

EPINAL (D') (Early 19th Century) Hand-coloured Woodcut.

La Chasse.

A hunter on horseback blowing a French horn. Another in distance galloping with four hounds.

Pellerin & C^{ie} imp.—édit. Imagerie d'Epinal N° 30

Four sets of nine lines of verse below, beginning: Chacun de nous a sa folie; Moi la chasse est ma passion . . .
 (40 × 29.5 cm. with full margin)





(H.) (Artist unknown) (fl. c. 1572) Engraving.

Hare running to right pursued by two hounds and a hunter blowing horn and holding spear in left hand.

No monogram. (2.5 x 14 cm).

Very rare. A fine impression, undescribed.

Bound in old red mor. volume with engravings by Virgil Solis.

Engraving.

Duck shooting. On right three sportsmen, one firing towards the left. On opposite side of the water another sportsman with gun. Four dogs—three in water—one of which is bringing in a duck. Buildings in distance and cattle watering.

Monogram HF (lower left) (3.4 x 13.1 cm).

Very fine impression; very rare.

Mounted in volume with engravings by Virgil Solis.

Engraving.

On right a bear attacked by three large hounds and three warriors with lances and shields, the last one leading two more hounds; on left a warrior riding bareback with attendant.

Monogram HF lower centre. (3.4 x 19 cm).

Bound in old mor. volume with friezes by Virgil Solis.

Rare. Very fine impression, undescribed.

Engraving.

On the right is the stag with crucifix facing left; St. Hubertus kneels with arms extended in front of him; two hounds follow him. On left the hunter's horse is tethered to a branch of a tree by the bridle. Nets in background.

Without monogram. (2.5 x 14 cm. without small margin)

This rare print is described in Nagler's Monogrammist, Vol III, p. 319/4.

Mounted in old red mor. volume with engravings by Virgil Solis.

F. (J.) (Early 19th Century) Coloured Aquatint.

A West India Sportsman.

Published Novr 1. 1807 by William Holland N^o 11. Cockspur Street, London.

Monogram: "J.F." and inscription in lower margin: "Make haste with the Sangaree . . ." and two lines of publisher's notice. (23.8 x 32.5 cm).

FABER (JOHN) (1684-1756) Mezzotint.

William Draper Esq^r of Beswick Yorkshire. A great lover of Fox Hunting. (Title printed backwards)
 Proof. (J. Faber after C. Phillips) Actual size 13.3 × 9.3 cm. (18.9 × 14.9 cm. with margin)

FAED (JAMES) (1821-?) Mezzotint.

G. D. Wingfield-Digby, Esq^{re}. Painted by Sir F. Grant, P.R.A. Engraved by James Faed.
 London, Published July 8th 1870 by Henry Graves & Co. . . . Printed by Holdgate.
 Actual size 73 × 48 cm. (93 × 65 cm. with margin)

FAIRLAND (THOMAS) (1804-1852) Coloured Lithographs.

Two sporting subjects printed on one sheet.

[1] "Have a care, then, will 'e."

[2] "Toho to 'em, puppies."

George Trigger del^d on stone & Printed by Fairland. (Size of sheet : 30.5 × 23.5 cm).

For original drawing of No. 1 see Trigger (G.) under Drawings.

Chromolithograph.

Finding a Dead Shot.

Painted by Stephen Taylor. Drawn on stone, by Thomas Fairland.

Published by W. Soffe, 380, Strand, June 20th 1835. Printed by Lefevre & Kohler, 52 Newman St.
 (44.4 × 56.6 cm. with full margin)

Coloured Lithograph.

Plato. (a pointer)

Painted by W. Barraud [1810-1850]. On stone by Fairland. (38 × 50.5 cm. with margin)

FERNELEY (J.) See Fielding (Newton)**FIELDING (NEWTON) (1799-1856) Coloured Aquatint.**

In centre : dead stag in peat hag ; crow flying to right. Sportsman on pony, gillie and pointer on left.
 Painted and engraved by Newton Fielding. (24 × 31.7 cm).

Two coloured Aquatints on Whatman paper.

Grouse Shooting.

PLATE 184

[1] Grouse shooting. (Sportsman handing a blackcock to gillie, in centre ; Shetland pony and terrier on left)
 [2] Grouse shooting. (Two sportsmen refreshing ; attendants roasting meat on a spit)

Drawn & engraved by Newton Fielding. London, published Dec^r 1. 1836, by Ackermann & Co. 96 Strand.

Both, actual size 22.5 × 30 cm. (32.6 × 37.6 cm. with margin)

Two pictures which give a vivid idea of the attractions peculiar to this sport.

Fine condition. Siltzer, p. 351.

And FERNELEY (J.) (1782-1860) Coloured Lithographs.

One plate, containing three stag hunting subjects :—

[1]. Red Deer.

[2] Stag taking Water.

[3] Death of the Stag.

Inscribed 1 : Drawn by Newton Fielding, 2 & 3 : Drawn by J. Ferneley. On lower margin of plate itself : London :
 Published at 31, Ely Place. E.C. Actual size 37 × 20 cm. (50 × 34.5 cm. with margin)



FABER (JOHN) (1684-1756) Mezzotint.

William Draper Esq^o of Reswick Yorkshire. A great lover of Fox Hunting. (Title printed backwards)
 18 x 6. (J. Faber after C. Phillips) Actual size 13.3 x 9.5 cm. (18.9 x 14.9 cm. with margin)

FAED (JAMES) (1821-?) Mezzotint.

"D. Wingfield Digby, Esq^r" Painted by Sir F. Grant, P.R.A. Engraved by James Faed.
 London Published July 8th 1870 by Henry Graves & Co. . . . Printed by Holdgate.
 Actual size 7.3 x 4.8 cm. (9.7 x 6.5 cm. with margin)

FAIRLAND (THOMAS) (1804-1852) Coloured Lithographs.

Two sporting subjects printed on one sheet.

[1] "Have a care, then, will 'e."

[2] "Toho to 'em, puppies."

Coloured by Thomas Fairland on stone & Printed by Fairland. (Size of sheet: 30.5 x 23.5 cm).

For engraved drawing of No. 1 see Tanager (G.) under Drawings.

Chromolithograph.

Fielding's Dead Shot.

Painted by Stephen Taylor. Drawn on stone, by Thomas Fairland.

Printed by W. Sells, 330, Strand, June 20th 1835. Printed by Lefevre & Kohler, 52 Newman St.
 (41.4 x 30.0 cm. with full margin)

Coloured Lithograph.

Part 1. (A pointer)

Printed by W. Barrauld [1810-1850]. On stone by Fairland. (38 x 50.5 cm. with margin)

FERNELEY (J.) See Fielding (Newton)**FIELDING (NEWTON) (1799-1856) Coloured Aquatint.**

In centre: head stag in peat hag; crow flying to right. Sportsman on pony, gillie and pointer on left.

Engraved and engraved by Newton Fielding (24 x 31.7 cm).

Two coloured Aquatints on Whatman paper.

Part 2. (A pointer).

PLATE 184

[1] Grouse shooting. (Sportsman handing a blackcock to a gillie who is holding a spit)
 In centre: Shetland pony and carrier on left

Drawn & engraved by Newton Fielding. London, published Dec^r 1. 1836, by Ackermann & Co. 96 Strand.

Actual size 22.5 x 30 cm. (32.6 x 37.6 cm. with margin)

Two pictures which give a vivid idea of the attraction peculiar to this sport.

For condition: Siltzer, p. 354.

And FERNELEY (J.) (1782-1860) Coloured Lithographs.

One plate, containing three stag hunting subjects:—

[1] Red Deer.

[2] Stag taking Water.

[3] Death of the Stag.

Inscribed 1: Drawn by Newton Fielding., 2 & 3: Drawn by J. F. . . . On lower margin of plate it is . . .
 . . . with margin



FIELDING (THEODORE) (1781-1851) Coloured Aquatint.

A brace of head putridges. Drawn by L. Barry, Esq. Engraved by T. Fielding. London Published April 1 1826 by R. Lambe Gracechurch Street. (25.8 x 20.9 cm).

FILLIAN (JOHN) (17th Century) Engraving.

The lively portraiture of y^e most famous and profound Philosopher and Physician Aureolus Philippus Theophrastus Paracelsus Bombast of Hohenheim. Who was Poynsed y^e 47th yeare of his age.

Io. Payne Invent. John Fillian sculp.

Printed & sold by P. Stent at y^e White Horse in Guilt spure Street wth out Newgate.

Deep border, containing figures of Time and Death, left and right, and hawking and hare hunting scenes above and below. (28.7 x 22 cm). Nagler, Vol. IV, p. 548.

FLIPART (JEAN JACQUES) (1723-1782?) Engraving.

Chasse au Tigre.

Peint par F. Boucher. Grave par J. J. Flipart. A Paris chez Jean rue St Jean de Beauvais, No 32.

Actual size 47 x 36.3 cm. (63.5 x 48.5 cm. with margin)

Nagler, Vol. V, p. 42. See Boucher (F.) under Drawings, for the original drawing of this engraving.

Engraving.

Chasse à l'Ours.

Peint par Carlo Vanloo. Grave par J. J. Flipart. A Paris chez Jean rue St Jean de Beauvais, N^o 32.

Actual size 46.5 x 36.5 cm. (63 x 48.5 cm. with margin)

FOUCEEL (?) (First half of 17th Century) Etching.

(Mounted sportsmen with guns, attendant with staff and dog, proceeding along a wooded lane. Bridge in distance.)

franc V. Wyngaerde. (upper right) fouceel in. (lower right) (19.4 x 12.7 cm).

A graceful etching by an unknown artist who worked in France about 1630. See Andresen, Vol I, p. 517, who states that his etchings are very rare.

FRANCIS (C.) (Early 19th Century) Chromolithographs.

Four plates with inscriptions on upper and lower margins:

[1] Chiens d'arrêt Comtois.

Le Lievre blessé.

[3] Chiens de Blenheim.

Le Faisan.

[2] Chiens d'arrêt boues Anglais.

La Bécasse.

[4] Chiens de Charles I^{er}

Le Jeu.

Nos. 1, 2 & 4 signed: Francis. C. Francis del. Im de Lemercier, Benard et C.

Actual size 17 x 24.2 cm. (34.7 x 51.5 cm. with full margin)

Quarter vel., blue mottled boards.

FRENZEL (JOHANN GOTTLIEB ABRAHAM) (1782-?) Lithograph.

Der erste September.

Gem. v. R. W. Buss, lith v Frenzel. Signed on right. Verlag von F. H. Schroeder . . .

(35 x 50.5 cm. with margin)

FRY (W. T.) (Early 19th Century) Steel Engraving.

Robert Hills.

J. Jackson Esq R.A. Del^d. W. T. Fry sculp^t. Published March, 1823, by Will^m Smith, 24, Lisle St^e Leicester Fields.

44.5 x 36 cm. up to platemark (61 x 44 cm. with margin)

Proof. For the original watercolour sketch of this portrait by Jackson (John) see under Drawings.

FYT (JAN) (1611-1661) Eight unnumbered Etchings.

- [1] Frontispiece with pedestal inscribed: All III sig^{ra}: mio, e Prone Coll.^{ma} il sig^{ra} Don Carlo Guasco Marchese di Solerio . . . In Segno del Suo ossequio dedica Gio Fyt con Privilegg^o. 1642. (Signed, lower right)
Joannes Fyt pinxit et fecit.
- [2] Two large dogs, barking, resting near fountain. J^o Fyt. lower left.
- [3] Two large hounds, coupled. I^o Fyt 6 1642. on right.
- [4] Three sporting dogs emerging from ruins; a fourth lying down by the head of a column on left. I^o FYT F 1642 (sic)
8 on lower left.
- [5] Two bloodhounds, one lying asleep, other approaching from left. I^o FYT lower left.
- [6] Two greyhounds, coupled, but pulling away from each other. 1640 (sic) I^o FYT on stone in centre.
- [7] Greyhound, with head turned to left, standing by gun and game of his master. I^o FYT 1642 (sic) F 7 on
lower right.
- [8] Two dogs, both facing right, near water's edge. I^o FYT F on stone in centre.

All plates bear the engraver's name. Actual size c. 17 × 22 cm. (c. 18.5 × 26.2 cm. with margin) Mounted and bound in half vel.

Bartsch, Vol. IV, pp. 207-13, describes our set as "in the first state" and calls it "very rare." "Jan Fyt," he continues, "was one of the greatest artists of his time, and this set of dogs is one of the small number of masterpieces left to us by painters in this style." Nagler, Vol. V, p. 223, says that these etchings are of the same perfection as Fyt's paintings. In mint state. From the Seymour Haden collection.









(C. J.) (Early 19th Century) English. Hand-coloured Etching.

Cockney Sport.

Vell, I'm jiggerd if ever I saw'd the like o' this before ! . . .

Signed : C. J. G. on lower right. (Caricature)

Pub. by M. Clarke Castle Court Cornhill July 21. 1831. (27.5 x 22 cm. with margin)

G. (H. W.) (16th Century) German. Engraving.

(Stag and Hare Hunt) A stag is seen crossing a stream towards the left, pursued by hunters and dogs. In the background a lady is riding pillion.

Signed : H. W. G. on lower left, and : VS (the sign of Virgil Solis) in lower centre. (10 x 21.7 cm).

PLATE 185.

Very rare. Engraved by an unidentified artist, probably after a sketch by Virgil Solis. See Nagler, Monogrammisten, Vol. III, p. 719, 1722. From the Schreiber collection.

GABLER (AMBROS) (1764-?) Brown Aquatint.

(Huntsman embracing peasant girl; gun resting against stump of tree, dog and dead roe in foreground)

Peint par Brasch. Lavé à l'eau fort [sic] par A. Gabler. A° 1795. à Nuremberg chez J. F. Frauenholz.

Actual size 38.8 x 27.5 cm. (50 x 35.5 cm. with margin)

GAMBLE (F.) (Early 19th Century) Engravings.

Chasse à Courre. (Stag Hunting in all its phases)

Twenty-four unnumbered hunting plates. Each bears a title and is inscribed : "Vernet del" or : "Dessiné par C. Vernet," and : "Gravé par Gamble." Actual size c. 16 x c. 26.5 cm. (25.8 x 35.2 cm. with margin)

- | | |
|--|---|
| [1] Etalons de Chevaux de Chasse. | [13] Le Défaut. |
| [2] Le Valet de Limier entrant en quête. | [14] Le Défaut relevé. |
| [3] Valet de Limier travaillant un Cerf. | [15] Le Débouché. |
| [4] Cerf dix-Cors, à Sa reposée. | [16] Valet de chiens avec sa Harde en relais. |
| [5] Le Rendez-vous ou l'Assemblée. | [17] Une Harde qui découple. |
| [6] L'Instant de frapper aux brisées. | [18] Le Cerf sur ses fins. |
| [7] L'Attaque. | [19] Le Cerf faisant tête aux chiens sur terre. |
| [8] Le Cerf lancé. | [20] Le Cerf près d'entrer à l'eau. |
| [9] L'Accompagnée. | [21] Le Cerf à l'eau. |
| [10] Le Change. | [22] L'Hallali. |
| [11] Le Rameuté. | [23] La Curée. |
| [12] La Chasse. | [24] Valet de chiens requêtant des chiens. |

Highly interesting set in fine condition.

Quarter calf, contemporary binding, gilt back.

GAMBLE (F.)—continued**A pair of Engravings.**

- [1] Chien d'Arrêt. (Pointer and cock pheasant) [2] Epagneul en arrêt. (Spaniel and mallard)
 Dessiné et Gravé par F. Gamble. A Paris, chez Bance, Ainé, Rue St. Denis, N° 214. Depose à la Direction Generale.
 Actual size 37.8 x 50.8 cm. (50.5 x 68 cm. with full margin)
 Two fine prints in mint state. From the Comte de Beaufort's collection.

Three hand-coloured Engravings.

- [1] Le Braconnier. (A shooter with two basset hounds)
 [2] Chiens en arrêt. (A shooter with two pointers)
 [3] Lièvre au gîte. (A sportsman, a pointer and hare in left corner)
 No. 1 is inscribed "Dessiné par Vernet." Nos. 2 & 3 "Dessiné par Gamble." All three have the inscriptions "Termine par Pfitzer" and "Gravé par Gamble." Actual size c. 19.7 x c. 27.5 cm. (31 x 43.5 cm. with margin)

GAUCI (M.) (1823) Coloured Lithograph.**PLATE 186**

Mr. Henry Alkin, alias Ben Tally O.
 M. Gauci Lithog. Printed by Rowney & Forster. Published by T. Mc Lean, 26, Haymarket, 1823.
 (36 x 25.2 cm). Watermark: Whatman 1823.
 Very rare portrait of this famous artist.

GAUERMANN (FRIEDRICH) (1807-1862?) Chromolithograph.

Der Beendete Trieb. (After the Stag Drive)
 Gem. v. F. Gauermann. Druck v. Joh: Haller. Wien bei L. T. Neumann. Titles in French, German and English. (83 x 61 cm. with full margin)

Gauermann was a great Austrian animal and landscape painter. His magnificent sporting pictures, representing some of the finest scenery in Europe, are full of life and remarkable for their atmosphere, light effects and glowing colours. This is a good example of his work.

GEAR (J.) (Early 19th Century) Coloured Aquatint.

The Sportsman's Companion.

By D. Hughes, Esq Temple (The reference I Ch. means I Chitty on Game Laws) (61 x 50 cm. with small margin) Watermark J. Whatman 1817.

A large broadside, setting out the game laws under the following headings:—

Privileged Places.	Deer.
Qualifications to kill Game, &c.	Rabbits.
Penalties.	Summary seizing of Offenders
Times of taking Game.	Proceedings for Penalties
Buying, selling and having Game in possession.	Setting traps, &c.
Destroying Eggs of Game	Fox Hunting.

surrounded by two lines of music for two horns. Inscribed: The Music for two horns or Piano-Forte etc. By Weippert and T. C. Hansard, Printer, Peterborough-court, Fleet-street, London.

The outer surround is formed by four beautifully coloured aquatints, signed on lower right: J. Gear Inv^t et sculp^t. These surrounds are 6 cm. wide and represent various sporting scenes in an unbroken series, with inscriptions as follows: Morning. Calling the hounds together. Hark the hollow woods resounding. The echoing horn. Going home. Rare. Fine condition. A broadside of an unusual character. The small sporting scenes in colours are fascinating.

Coloured Aquatints.

Red mor. volume containing a set of four finely coloured aquatints, forming the surround of the above, let in to a paper margin with a printed title page bearing the following inscription: "British Sports. Four aquatints by T. Sutherland after Designs by R. T. Davis (1810)"

This is evidently a wrong description. It should be "by J. Gear" (about 1818) The centre sheet entitled "The Sportsman's Companion" accompanies the volume.



MR HENRY ALKIN,
alias
BEN TALLY O.

Published by T. M'Lean, 26, Haymarket, 1823.

GAMBLE (F.)—continued**A pair of Engravings.**

(1) Chien l'arrêt. (A shooter with two pointers)
 (2) L'épagneul en arrêt. (Spaniel and mallard)
 Dessiné et Gravé par F. Gamble. Paris, chez M. Moitteux, Rue St. Denis, N° 214. Déposé à la Direction G.
 Actual size 37.8 x 50.8 cm. (50.5 x 68 cm. with full margin)
 Two fine prints in mint state. From the Comte de Beaufort's collection.

Three hand-coloured Engravings.

(1) Le Braconnier. (A shooter with two basset hounds)
 (2) Chiens en arrêt. (A shooter with two pointers)
 (3) Lièvre au gîte. (A sportsman, a pointer and hare in left corner)
 All three have the inscription: "Dessiné par Gamble." All three have the inscription: "Dessiné par Gamble." All three have the inscription: "Dessiné par Gamble."
 Actual size 37.8 x 50.8 cm. (50.5 x 68 cm. with full margin)

GAUCI (M.) (1823) Coloured Lithograph.

PLATE 189

Mr. Henry Alkin, alias Ben Tally O.
 M. Gauci Lithog. Printed by Rowney & Forster. Published by T. Mc Lean, 26, Haymarket, 1823.
 (36 x 25.2 cm). Watermark: Whatman 1823.
 Very rare portrait of this famous artist.

GAUERMANN (FRIEDRICH) (1807-1862?) Chromolithograph.

Der Beendete Trieb. (After the Stag Drive)
 Gem. v. F. Gauermann. Druck v. Joh: Haller. Wien bei L. T. Neumann. Titles in French, German
 English. (83 x 61 cm with full margin)
 His magnificent sporting pictures, representing the life and remarkable for their atmosphere, light effects and
 colours. This is a good example of his work.

GEAR (J.) (Early 19th Century) Coloured Aquatint.

The Sportsman's Companion.
 By D. Hughes, Esq Temple . . . (The reference I Ch. means I Chitty on Game Laws) (61 x 50 cm. with small
 margin) Watermark J. Whatman 1817.

A large broadside, setting out the game laws under the following headings:—

Privileged Places.	Deer.
Qualifications to kill Game, &c.	Rabbits.
Penalties.	Summary seizing of Offenders
Times of taking Game.	Proceedings for Penalties
Buying, selling and having Game in possession.	Setting traps, &c.
Destroying Eggs of Game	Fox Hunting.

Surrounded by two lines of music for two horns. The Music for two horns or Piano-Forte etc. By W. J. Gear
 and T. C. Hansard, Printer, Peterborough-court, Fleet-street, London.

Four small hand-coloured aquatints, signed on lower right: J. Gear Inv't et sculp't.
 The four aquatints represent the following scenes in an unbroken series, with inscriptions as follows:
 The echo in the hollow woods resounding. The echoing horn. Going to the
 The small sporting scenes in colours are fascinating.

Coloured Aquatints.

Four small hand-coloured aquatints, forming the surround of the above, let into the
 The four aquatints represent the following inscription: "British Sports. Four aquatints
 T. Sutherland after Designs by R. T. Davis (1810)"

This is evidently a wrong description. It should be "by J. Gear" (about 1818) The centre sheet entitled
 "The Sportsman's Companion" accompanies the volume.



W. Greaves del.

W. Greaves sculp.

MR HENRY J. KELLY
alias
BEN TALLY O

Published by T. McLean, 26, Haymarket, 1823

GÉBHARDT (—) (Early 19th Century) Hand-coloured Lithographs.

Two pictures on one sheet, entitled :

1.) Chasse au Cerf.

2.) Chasse au Sanglier.

(Whole plate :—c. 52.6 × 35.2 cm).

On lower left : Newton Fielding del. On lower right : Gebhardt lith.

Below : "À Paris, chez Basset, rue St Jacques, N° 64" and "Lith. de Lemercier, rue du Four S.G. N° 55."

In top right hand corner :—No. 37.

GEERARTS (MARCUS) (1530 ?–1590 ?) Engravings.

Nine numbered little hunting pictures all inscribed Marcus Geerarts Phil⁹ Gall. excudit. (Each measures 3.9 × 9.2 cm). Mounted and bound in half vel.

- | | |
|--|---|
| 1. Men with dogs attacking wild buffalo and bears. | 6. Men and dogs attacking stag, boar and wild goat. |
| 2. Men with dogs attacking bears and boars. | 7. Men and dogs attacking stags, bear and boar. |
| 3. Lions attacking horses. | 8. Men attacking camels and wild sheep. |
| 4. Men and dogs attacking boars and foxes. | 9. Men mounted on elephants attacking a griffon. |
| 5. Men and dogs attacking bear and lion. | |

A rare and quaint set. They are reproduced as tailpieces in the Western Manuscripts Section in Vol. II of this catalogue. See Wurzbach, Vol. I, p. 578, who says that these 9 engravings are in the manner of Thomas de Bry.

GEOFFROY (CHARLES MICHEL) (Early 19th Century) Stipple Engravings.

Six sporting plates, each with title. The first is inscribed : "Vernet del," the others : "Th. Susenmühl del." and, all of them : Geoffroy sculp. à Paris, chez Tessari et Cie, Rue du Cloître Notre-Dame, N° 4. Depose.

- | | |
|----------------------------|--|
| [1] Chasse aux Canards. | (Two sportsmen, keeper, three dogs, and three duck) |
| [2] Chasse aux Perdrix. | (Sportsman, pointer, six partridges, dog pointing hare on right) |
| [3] Chasse au Lièvre. | (Mounted sportsman, two greyhounds and hare to right) |
| [4] Chasse à la Bécasse. | (Sportsman on right, pointer and woodcock on left) |
| [5] Chasse au Faisan. | (Sportsman on left, pointer and pheasant on right) |
| [6] Chasse à la Bécassine. | (Two sportsmen on right, three dogs, snipe on left) |

Actual size c. 19.3 × 27.5 cm. (42.5 × 58 cm. with margin)

Quarter vel, blue mottled boards.

GERASCH (FRANZ) (Early 19th Century) Tinted Lithograph.

Die Auerhahnjagd. (Stalking the capercaillie)

Gez. v. Aug. Gerasch. Litho. v. Frz. Gerasch. Druck von F. Gerasch. (67.5 × 48.3 cm. with full margin)

Chromolithograph.

Die Gamsenjagd. (Chamois shooting)

Gez. v. Aug. Gerasch. Litho. v. Frz. Gerasch. Druck von F. Gerasch. Wien bei L. T. Neumann. (65 × 46 cm. with full margin)

Chromolithograph.

Der Wilddieb. (A poacher carrying an Alpine ibex, being shot by a keeper)

Gez. v. Aug. Gerasch. Lith. v. Frz. Gerasch. Wien bei L. T. Neumann. (65.7 × 49 cm. with full margin)

Chromolithograph.

Der Adlerhorst. (Hunter attacked by eagle)

Gez. v. Aug. Gerasch. Litho. v. Frz. Gerasch. Druck von Fr. Gerasch. Wien bei L. T. Neumann. (65.8 × 48.8 cm. with full margin)

GERASCH (FRANZ)—*continued*

Chromolithograph.

Wilddiebe auf der Flucht. Die Nacht.

Gez v Aug. Gerasch. Litho. v. Frz. Gerasch. Wien bei L. T. Neumann. (67 × 49.5 cm. with full margin)

GHEYN (JACOB DE) (1565–1615) Engraving.

Terra.

Three-quarter length portrait of hunter, with staff over left shoulder from which a hare hangs by the hind legs. Hound on left. Hare hunt in distance.

DG ex. lower left. [Plate No.] '3' lower right. (18.3 × 14 cm).

For original drawing of this print, in reverse, see Gheyn (Jacob de) under Drawings.

GHISI (GIORGIO) called **MANTUANO** (1520–c. 1582) Engraving.

(Venus embracing Adonis returned from the Chase)

Inscribed:—Teodoro Ghisi in. G MF. Gio. Giacomo de Rossi le stampa in Roma

(33.5 × 23.3 cm. with small margin) Third issue. See Andresen, Vol. 1, p. 572.

GILES (J. W.) (Middle of 19th Century) Hand-coloured Lithograph.

Tally Ho!

Painted by J. Bensted; Maidstone. Drawn on Stone by J. W. Giles, Bedford St Euston Sq^{re}.

Ducôté and Stephen's Lithog^y 7, St Martins Lane.

Proof. (32.5 × 39.5 cm. with margin)

On right, fox breaking cover; on left a hunter holding up his left hand; other hunters and pack in centre.

Chromolithograph.

Thomas Scotland Esq^{re} on his Mare Harricott, by Priam.

Painted by G. B. Spalding. J. W. Giles Litho. Published Sept^r 1st 1845 by Thomas McLean, 26, Haymarket, London. (51 × 67.5 cm. with margin) Siltzer, p. 351.

GILLER (WILLIAM) (1805–1870?) Mezzotint.

The Beaufort Hunt.

Painted by William & Henry Barraud. Engraved by William Giller. London Published by Henry Graves & Co. 6 Pall Mall, Jan^y 1st 1847.

Actual size 43 × 74 cm., 54 × 81 cm. up to platemark (69 × 100.5 cm. with margin)

Proof, on India paper, with artists' names and title in etched letters in margin. Fine condition.

From the Schoeller collection. Siltzer, p. 351.

With this picture there is a pamphlet, entitled: A Key to the Beaufort Hunt, representing the Lawn Meet, at Badminton by "Craven." Engraved by William Giller, after the original picture, By Mess^{rs} William and Henry Barraud. *Pictura te capiet magis. Horat.*

London, Messrs. Henry Graves & Company 1846.

8° (21.5 × 13.7 cm). 12 + [4] pp. Engraved folding Key Plate printed in blue ink, pp. 3–12 descriptive text; pp. 13–16 publishers' notices.

Bound in mottled calf, gilt back.



GERASCH (FRANZ)—continued

Chromolithograph.

Wilddiebe auf der Flucht. Die Nacht.

By A. G. G. W. L. T. Neumann. (67 × 49.5 cm. with full margin)

GHEYN (JACOB DE) (1565-1615) Engraving.

Terra.

Three-quarter length portrait of hunter, with staff over left shoulder from which a hare hangs by the hind legs. Hound on left. Hare hunt in distance.

DC ex. lower left. [Plate No.] '3' lower right. (18.3 × 14 cm).

For original drawing of this print, in reverse, see Gheyn (Jacob de) under Drawings.

GHISI (GIORGIO) called MANTUANO (1520-c. 1582) Engraving.

(Venus embracing Adonis returned from the Chase)

Inscribed:—Teodoro Ghisi in. G.M.F. Gio. Giacomo de Rossi le stampa in Roma

(33.5 × 23.3 cm. with small margin) Third issue. See Andresen, Vol. I, p. 572.

GILES (J. W.) (Middle of 19th Century) Hand-coloured Lithograph.

Tally Ho!

Painted by J. Bensted; Maidstone. Drawn on Stone by J. W. Giles, Bedford St Euston Sq^{re}.Ducôté and Stephen's Lithog^r 7, St Martins Lane.

Proof. (32.5 × 39.5 cm. with margin)

On right, fox breaking cover; on left a hunter holding up his left hand; other hunters and pack in centre.

Chromolithograph.Thomas Scotland Esq^{re} on his Mare Harricott, by Priam.Painted by G. B. Spalding. J. W. Giles Litho. Published Sept^r 1st 1845 by Thomas McLean, 26. Haymarket, London. (51 × 67.5 cm. with margin) Siltzer, p. 351.**GILLER (WILLIAM) (1805-1870?) Mezzotint.**

The Beaufort Hunt.

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Actual size 43 × 74 cm., 54 × 81 cm. up to platemark (69 × 100.5 cm. with margin)

Proof, on India paper, with artists' names and title in etched letters in margin. Fine condition.

From the Schoeller collection. Siltzer, p. 351.

. A Key to the Beaufort Hunt, representing the Lawn Meet, at minton by "Craven." Engraved by William Giller, after the original picture, By Mess^{rs} William and Henry Barraud. Pictura te capiet magis. Horat.

London, Messrs. Henry Graves & Company 1846.

8° (21.5 × 13.7 cm). 12 + [4] pp. Engraved folding Key Plate printed in blue ink, pp. 3-12 descriptive text; pp. 1 publishers' notices.

Bound in mottled calf, gilt back.



GILLER (WILLIAM)—continued**Mezzotint.**

Mr C. Davis, His Majesty's Huntsman, on his favorite Mare Columbine. To the Right Hon^{ble} the Lord Viscount Anson Master of His Majesty's Buck Hounds. This Print is . . . dedicated . . .

Painted by R. B. Davis Animal Painter to His Majesty. Engraved by W. Giller. Published July 1st 1831 by R. B. Davis 10 Wilton Street Grosvenor Place & Mess^{rs} Moon Boys and Graves Pall Mall. (44.2 × 50.6 cm).
Fine open-letter proof. From the Schoeller collection.

Engraving.

B. B. Colvin Esq^{re} & Mr R. Dyson. of Waltham Cross etc.

Painted by R. B. Davis. Engraved by William Giller. London Published Jan^y 1st 1851, to be had only of the artist, 9 Bedford Place, Kensington.

Actual size 43 × 58 cm., up to platemark 51 × 64.2 cm. (53 × 71 cm. with full margin)

Proof; etched lettering. Not in Siltzer. From the Comte de Beaufort's collection.

Coloured Mezzotint.

John Mytton, Esquire.

Painted by W. Webb. Engraved by W. Giller. John Mytton Esquire, Had-ton, Salop. From the original Picture in the possession of John Bishton Minor, Esq^{re}, Astley House. To The Honourable M. S. Kenyon Pradoc, Guardian of J. F. G. Mytton, Esq^{re} this Engraving of his Ward's late Father, is . . . Dedicated, by . . . William Smith. London, Published July 7th 1847, by Rudolph Ackermann, at his Eclipse Sporting Gallery, 161, Regent Street.

Actual size 47 × 61 cm., to platemark 55.3 × 67 cm. (c. 60 × 72.5 cm. with full margin)

PLATE 187.

A fine impression of a portrait of this memorable sportsman. For Memoirs of his life see Vol. I of this catalogue. pp. 38 & 39. See also Siltzer, p. 334.

Coloured Aquatint.

T. T. Drake Esq^{re}.

Painted by William & Henry Barraud. Engraved by William Giller. Oxford, published by J. Ryman. July 1st 1846.

To the Gentlemen of the Bucknell Hunt. This Plate is respectfully dedicated by . . . James Ryman. Printed by Brooker and Harrison. Actual size 49.3 × 63.5 cm. (63 × 76 cm. with full margin)

A beautiful print in mint state. The brothers Barraud were well-known painters of sporting pictures in London in the middle of the 19th century. See Siltzer, pp. 80-85. They designed many plates for the Sporting Magazine.
From the Schoeller collection.

Coloured Mezzotint.

Last Shooting Excursion of the Duke of York.

Painted by A. B. Van Worrell, Royal Academician of Holland & Belgium. Engraved by W. Giller. To the Kings Most Excellent Majesty This Print of the last Shooting Excursion of His late Royal Highness the Duke of York, is by gracious permission dedicated by His Majestys most devoted & faithful servant—A. B. Van Worrell.

London Published for the Proprietor Nov. 1. 1827 by M. Colnaghi, 23 Cockspur Street & R. Ackermann, 96 Strand. (Royal arms). (c. 36.5 × 42.5 cm. with margin)

On right, the Duke of York, on a shooting pony, talking to two keepers holding guns. Water spaniel in foreground.

GILLRAY (JAMES) (1756-1826) Hand-coloured Engraving.

A Good Shot, or Billy-Ranger the Game Keeper, in a fine sporting Country. Political caricature in which the central figure is that of Lord Grenville, the cousin of William Pitt)

Pub^d Feb^y 1792. by H. Humphrey N. 18 Old Bond Street.

Two lines in lower margin, beginning: "He shoots a good shot . . ." (36 × 25.8 cm).

GILLRAY (JAMES)—*continued*

Hand-coloured Etching.

The Sound of the Horn!—or—the Danger of Riding an Old Hunter. (Caricature)
J. C^d Esq^r inv^t J^s Gillray fec^t (on lower right) Publi^hd December 1st 1807 by H. Humphrey 27 St James's Street, London. (29 × 41.5 cm. with margin)

Hand-coloured Engraving.

A View of the Pier [sic] of Scarborough. (Caricature)
Published June 18th 1807, by H. Humphrey N^o 27 James's Street.
Actual size 18.8 × 24.7 cm. (23.5 × 29 cm. with margin)

A Set of four hand-coloured Engravings.

Cockney-Sportsmen shooting. (Caricatures)

Plate 1st. Cockney-Sportsmen marking Game.
" 2^d. Cockney-Sportsmen shooting Flying.

Plate 3^d. Cockney-Sportsmen re-charging.
" 4th. Cockney-Sportsmen finding a Hare.

I. C. Esq^r del^t J^s G^r fec^t

London, Publish'd November 12th 1800. by H. Humphrey, 27 St James's Street.

Actual size c. 24 × 34.3 cm. (c. 31.5 × 43.3 cm. with margin) Half brown mor.

A set of four hand-coloured Engravings.

Cockney-Sportsmen hunting. (Caricatures)

[1] Hounds in Full-Cry.
[2] Hounds throwing-off.

[3] Hounds finding.
[4] Coming in at the Death.

Publish'd April 8th 1800, by Hⁿ Humphrey, N^o 27, St James's Street. London.

B w  Esq^r del^t J^s G^r fec^t Actual size 25 × 35 cm. (32 × 43 cm. with margin)

Rare complete in this fine state.

Bound with the "Cockney Sportsmen." 1800.

Note from Sotheran's catalogue: "This series of four sporting subjects was etched by Gillray from the designs of an amateur whose name is indicated hieroglyphically at the corner. They are said to have been favourites with King George III. who was a great lover of the chase! Wright and Evans."

Engraving.

Billy the Gamekeeper—W. S.

Design'd from Life by R. Frankland Esq^r. Engrav'd by J. Gillray.

Actual size 31.5 × 24 cm. (49 × 30 cm. with full margin, uncut)

Hand-coloured Engraving.


Death of the Corsican Fox.—Scene the last, of the Royal Hunt.

Pub^d July 20th 1803 by H. Humphrey St James's Street. Signed "J. Gillray inv. et fec." (Napoleonic caricature)

(34.5 × 48 cm).

(GILLRAY JAMES)—*continued***Coloured Etching.**

Fortune-Hunting. (Caricature)

London Publish'd November 20th 1804 by H. Humphrey N^o 27 St. James's Street.B.  Esq. del. (Brownlow North) (25.5 x 38 cm).**GINGELLEN (JACQUES VAN) (1810-18?) Etching.**

(Two sportsmen with hounds)

(Man in centre leading two enormous hounds; to the right are two greyhounds and another sportsman carrying game on gun) (8.3 x 11 cm. with tiny margin)

A reproduction of this etching is shown on p. 102 of this volume.

Andresen, Vol. I, p. 578.

GIRARD (ALEX FRANÇOIS) (1789-?) Mezzotints.

Four Stag Hunting plates:—

- | | | |
|---|---------------|--|
| [1] 36 x 65 cm. (43 x 69.5 cm. with margin) | Le Débuché. | (Hunters and pack on left; labourer ploughing on right) |
| [2] 36 x 65 cm. (43.8 x 69.5 cm. with margin) | L'Attaque. | (Hounds in full cry; stag on right, followed by six hunters) |
| [3] 36 x 63.8 cm. (48.8 x 74 cm. with margin) | L'Accompagne. | (Two stags and hound running to right, followed by hunters and hounds) |
| [4] 36.5 x 65 cm. (53 x 76.5 cm. with margin) | (La Curee) | (Dead stag held up by huntsman to pack on right) |

Nos. 1, 2 & 3 open letter titles; No. 4 proof before all letters.

G. Lépaulle pinx. F. Girard sculp. Paris, publié par Rittner et Goupil . . . Nagler, Vol. V, p. 492.

GOBERT (MARTIAL?) (Early 19th Century) Hand-coloured Lithograph.

Le Tirant. (The Shooter) Lith. Gobert. (Caricature) (25.7 x 34.5 cm).

GOLTZIUS (HENDRIK) (1558-1617) Engraving.

(Boy holding a bird)

Inscriptions: Theodorico Frisio Pictori egregio apud Venetos amicitiae et filij absentis repraesentandi gratia DD. In lower margin: Quid tabula hoc capiat, fors non capis: en tibi paucis . . . On lower left: Cesar capranica excudit Romae Anno 1599. RG.

(35.1 x 27 cm).

The boy throwing his left leg over the back of a large sporting dog and holding a hawk in his right hand is the son of the painter, Th. Frisius. The first issue is dated 1597 and is one of the rarest works of Goltzius. Our print is the 1599 issue, engraved by an unknown artist and the exact copy of the original. It has the monogram R G, instead of H.G. and the inscription: Cesar capranica . . . , instead of: cum privilegio . . . The dimensions are the same. See Bartsch, Vol. III, p. 60.

GOLTZIUS (JULIUS) (c. 1556-1595?) Engraving.

(St. Hubertus) (Stag on right. St. Hubertus kneeling in left centre, surrounded by five hounds)

Peeter van der Borcht invent. Godfridt Muller excud. Iul Goltzius sculp. Two-line inscription in lower margin: Auxilium fer Huberte pater, . . . (25 x 19 cm. with small margin)

GOUPY (JOSEPH) (1729-1780?) Etching.

(Diana, hunting with her nymphs)

P. P. Rubens pinxit. Jos. Goupy Londini fecit. Two lines of inscription below: *Servatur Exemplar in aedibus . . .*

(c. 37.2 x 55.8 cm. with small margin)

GRANT (FRANCIS) See Bromley (Frederick)—Humphrys (William)—and Lewis (Charles G.)**GRENIER (F.) (Early 19th Century) Tinted Lithographs.**

Series of sixteen sporting pictures, without titles or numbers. The artist's name appears in the lower left corner of each plate.

- | | | |
|--------------------------|--------------------------------------|--------------------------------|
| [1] (Rabbit shooting) | [6] (Wolf shooting) | [11] (Pheasant shooting) |
| [2] (Partridge shooting) | [7] (Duck shooting) | [12] (Duck shooting in winter) |
| [3] (Snipe shooting) | [8] (Woodcock shooting) | [13] (Pheasant shooting) |
| [4] (Hare shooting) | [9] (Poacher escaping with dead roe) | [14] (Hare shooting) |
| [5] (Partridge shooting) | [10] (Partridge shooting) | [15] (Fox shooting) |
| | | [16] (Partridge shooting) |

Actual size 17 x c. 29.6 cm. (c. 34.5 x c. 48 cm. with margin)

Quarter calf, blue mottled boards.

Two tinted Lithographs.

- [1] (Portrait of Jules Gérard seated on rock with gun in right hand. Lion in distance)

Actual size 30.8 x 22 cm. (47 x 34 cm. with full margin)

- [2] (Portrait of Jules Gérard in act of shooting lion at close range)

Actual size 16 x 22 cm. (31.5 x 45 cm. with full margin)

Jules Gérard was the celebrated lion killer. He also wrote several books on Lion Hunting, for which see pp. 202 and 203 in Vol. I of this catalogue.

Coloured Lithograph.

Chasse aux Loups. Russie.

Dessiné et lithographié par F. Grenier. Paris, Ledot J^{ne} édit rue de Rivoli 168 . . . [Plate No.] 9.

(46.2 x 64.5 cm. with margin)

GRENIER (HENRI) (Early 19th Century) Two coloured Lithographs.

Chasse au Loup. [Plate No.] 8. Chasse au Chamois. [Plate No.] 10.

No. 8. Dessiné et lithographié par Grenier frères.

No. 10. Dessiné et Lithographié par Henri Grenier. Paris, E. Dardoize Edit. Imp Becquet, Paris.

Both measure: actual size c. 32.5 x 43.5 cm. (c. 51 x 68 cm. with margin)

GRENIER (SAINT - MARTIN FRANÇOIS) (1836-?) Eight numbered Chromolithographs.

- | | | | |
|-------------------------|---------------------------|----------------------|------------------------|
| 1. La Chasse au Marais. | 3. La Remise aux faisans. | 5. Battue aux Loups. | 7. Chasse au sanglier. |
| 2. Le Garde champêtre. | 4. La Chasse Interrompue. | 6. Chasse en plaine. | 8. Chasse à l'ours. |

Each plate has title as above and the inscriptions: "Par Grenier." "London published by Gambart Junin & Co 25 Berners St Oxford St" The Paris publisher's address varies. Plates 1 & 3 have "Bulla et Jouy"; all the others have: "Paris par Jeannin, Place du Louvre 20." The Paris Lithographer's address: Plates 2-4 have: "Formentin"; all the others have "Lemercier."

(c. 55.8 x 75 cm. with full margin)

Well drawn and nicely coloured shooting scenes by a famous French sporting artist.

GREUTER (MATHIAS) (1566-1638) Engraving.

Plate containing representations of a stag, chamois, roe, wolf, fox, bear, wild-boar, rabbit, hare and squirrel. The name of each animal appears on the print in German.

Monogram *M/G* in upper right (5.5 x 10.2 cm).

Rare. Mounted in old mor. volume with the friezes by Virgil Solis. Reproduced as a tailpiece in Vol. I of this catalogue.

GUÉLARD (B.) (1719-?) Engraving.

La Chasse à l'ours. Lajoüe Del. Guélard sculp. (Bear attacked by hunters and dog.)

Actual size 34.5 x 20.8 cm. (44 x 28.2 cm. with margin)

Etching.

(Hunting Trophy : dead roebuck hanging from branch of tree, hunting horn above ; two hounds on left)

C. Huet delinavit. Guélard sculp^t et excudit. Avec Privilège du Roy.

Actual size 33.7 x 23.2 cm. (53.5 x 35.6 cm. with full margin)

Fine impression. Nagler, Vol. VII, p. 170.

GUTTENBERG (HENRI) (1749-1818) Engraving.

Rendez-Vous de Chasse d'Henri IV.

Dessiné par Borel. Gravé par Henri Guttenberg.

Four lines of engraved letterpress beneath, beginning : "Henri IV. étant à la Classe dans le Vendômois . . ."

Paris chez Couché, graveur, Rue des Fossés . . .

Actual size 23.5 x 33.5 cm. (39 x 45 cm. with full margin)

From the Comte de Beaufort's collection. Nagler, Vol. VI, p. 217.





(A.) (Early 19th Century) German. Hand-coloured Lithograph.

New Series of Juvenile Scraps N° 6. Monogram AH lower right.

(Nine pictures of animals of the chase on one sheet)

London A. W. Myers & Co 15 Berners Street Oxford Str. Jos. Scholz, Mayence o/ Rhine.

(Whole sheet : 30.5 × 40.4 cm).

H. (I.) (Early 17th Century) German. Engraving.

On the left grazes a stag ; on the right is a hunter falling, killed by a bursting gun ; in background view of a city, with inscriptions : "Briel in Hollandt" and "Tempus Mortis Incertissimum." On right the number "E.63," and below, are two lines in Latin and four in German, beginning (in the latter) : "Der weydent Hirsch todlich verwundt . . ." Monogram I H on lower left. (14.4 × 16.5 cm).

H. J. O. et L. B. *See* Schmidt (Albrecht)

H. (W.) (Early 19th Century) English. Hand-coloured Etching.

Dancing. The Arts. Plate 3. (Caricature)

Published by G. Humphrey 74 New Bond Street & 24 St James's Street March 25 1823. W. H. fecit.

(28.3 × 21 cm. with margin)

HAASE (GOTTLIEB SÖHNE PRAG) (1864) Chromolithograph.

Wildabschussliste (Gamecard) of Kinsky (Count Octavian and Countess Kinsky) (Selbstverlag) (privately published)
(Armorial bearings and sporting surround showing picture of the Castle of Karlskron) (62 × 43 cm).

HAID (J. JAC.) (1704-1767) *See* Ridinger (Johann Elias)

HAIDER (M.) (Early 19th Century) Lithograph.

(Two Bavarian sportsmen pulling each other's ears, while a wounded hare escapes) (Caricature)

Design for a target, with legend : "I' hob mir's scho denkt, dass die Zeit amol kimmmt . . ." Signed on lower left. Diameter of circle : 22.3 cm. (whole sheet : 44.5 × 29.5 cm).

A well drawn sketch of an amusing subject.

HALL (H. B.) (Early 19th Century) Hand-coloured Steel Engraving.

Hog Hunters.

Spalding pinx^t H. B. Hall Sculp^t (Proof on India paper) London, Published May 1840. for the Proprietors of the Sporting Review, by R. Ackermann, 191 Regent St.

Actual size 9.8 × 15.5 cm. (25.2 × 31.7 cm. with margin)

HALLE and WALTHER (?) (Early 19th Century) Coloured Lithograph.

Carl August, Grossherzog von Sachsen=Weimar=Eisenach, von der Jagd zurückkehrend.

Steindr. v. Halle & Walther in Weimar.

Actual size 14.4 x 20.7 cm. (27.2 x 32.2 cm. with full margin)

Rarissimum in old colouring. It is particularly valuable because Goethe forms part of the company. He is seen riding on the right of the Grand Duke's carriage.

HAMERTON (R. J.) (Middle of 19th Century) Chromolithograph.

J. Ward, Huntsman.

R. J. Hamerton lith. Day & Haghe Lith. to the Queen, Cambridge, Published Decr 1843 by J. Dunmoch. To C. Barnett, Esq^r Master of the Hunt, this print of J. Ward, Huntsman to the Cambridgeshire Hounds on "Forester" is respectfully dedicated by the publisher. (Arms) (41 x 54.5 cm. with margin)

HANFSTAENGL (FRANZ) (1804-18?) Four Chromolithographs.

(Set of Seasons)

- [1] Der Frühling. Eine Gegend bei Aarsee. (Driving cattle up to the Alpine farmstead)
- [2] Der Sommer. Eine Gegend bei Silsburg. (Siesta during harvest time) [near shelter on lake side]
- [3] Der Herbst. Gegend am Koenigssee. (Four hunters, one mounted, with dead stag, chamois and roe deer)
- [4] Der Winter. Das Jagerhaus im Wechselboden. (Three hunters bringing a dead bear on a sleigh to the [shooting lodge])

Titles in French, German and English. Gemalt v. F. Gauermann.

Lith. bei Hanfstaengl in München v. J. Woelffle (Winter, Herbst & Sommer)

" " " " " v. C. Straub (Frühling)

Druck b. Jos. Stoufs in Wien. Verlag u. Eigentum von L. T. Neumann in Wien, mit Vorbehalt jeder Art Nachdruckes.

(62 x 89 cm. with full margin)

A magnificent set in mint condition. All prints published by L. T. Neumann were bought by the author from the son of the publisher in Vienna at the time of the Sporting Exhibition held there in 1909.

Lithograph.

Der erste Unterricht im Waidwerke 1851 (The first lesson in woodcraft)

Gem. v. E. Hess. Lith u gedr. bei Fr Hanfstaengl.

59 x 43.2 cm. up to India paper. (87.7 x 64.5 cm. with full margin)

Chromolithograph.

Der Fuchs. (Fox approaching fowl on small haystack)

Gem. v F. Gauermann. Lith. b Fr. Hanfstangl. Wien b. L. T. Neumann. Gedr. bei Emil Kohler in Dresden. (59.5 x 45.5 cm).

Hanfstängl (Franz), according to Nagler, Vol. VI, p. 312, was a celebrated lithographer, in fact one of the best in the world. Gauermann was an equally famous painter.

Chromolithograph.

Der Gosasee mit dem Dachstein 1844. (Two hunters and five hounds bringing in a stag on a cart)

Gemalt von F. Gauermann. Lithogr bei Fr. Hanfstaengl von C. Straub. Gedruckt bei Fr. Hanfstaengl in Dresden.

45.7 x 56.1 cm. to edge of India paper (63 x 87.5 cm. with full margin)

HARRIS (JOHN) (fl. 1830-1860) Aquatint in colours.

"The Poltimore Hunt."

Painted by W. Widgey. Exeter; published by William Clifford, Printseller, 24, High Street. Engraved by J. Harris. To the Right Honorable Lord Poltimore, this Engraving by special permission, is respectfully dedicated, by . . . William Clifford. (67 × 115.5 cm. with full margin)

An imposing, brilliantly coloured plate, probably showing portraits of the principal followers of the Poltimore Hunt. Siltzer p. 354.

HASSELL (JOHN) (1767-1825) Stipple Engraving.

M^r John Harrison of Childs-Hill Hampstead.

To the Friends & Acquaintance of M^r John Harrison this plate is with pleasure inscribed by their most ob^d Servant J. Hassell. Painted by Forster. Engraved by J. Hassell. London Publish'd Jan^y 1th 1799 by J. Hassell N^o 23 Clarges Street Piccadilly. Actual size 45 × 33.5 cm. (56 × 39 cm. with margin) Open letters.

HAUN (?) (Early 19th Century) Four Lithographs.

Sporting Dogs.

- [1] (Setter) (Proof, without any inscription)
2. Hühnerhund.

3. Windhund.
4. Jagdhund.

Gem: v. C. Schulz, lith: v. Haun. Druck u. Verlag des Lith. Inst. v. Sachse & Co., Berlin.
(c. 32 × 41 cm. with margin)

HAVELL (R.) Junr. (1793-1878) Two coloured Aquatints.

- [1] Wild Duck Shooting near Cowley. (Two sportsmen on right; three spaniels and four wild duck on left)
[2] Partridge Shooting near Windsor. (Two sportsmen with two dogs on left; covey of birds flying to right)

Drawn by R. Havell Jun^r. Engraved by R. Havell Jun^r. Published by Dean & Co. Threadneedle Street, London.
Actual size 21 × 30.7 cm. (c. 27 × 36.5 cm. with margin)

The original watercolour of N^o 2 is in this collection. See Havell under Drawings. See also Siltzer, p. 354.

HAVILON (WILLIAM) (18th Century) Hand-coloured Etching.

A Goose between two Foxes. (Caricature)

Will Havelon del et sculpt. Pub, July 4th 1795 by S. W. Fores 50, Corner Sackville Street, Piccadilly.
(25 × 35.5 cm. with margin)

HEATH (H.) Junior. (Early 19th Century) Two Chromolithographs.

"Tom Moody." Painted by J. Pollard. On stone by H. Heath Jun^r. Pub^d by Dean & Co. Threadneedle St.
Eight lines of verse in the lower margin of each print:

- [1] (26.7 × 36 cm). "You all knew Tom Moody, the Whipper in, well: . . ."
[2] (28 × 38 cm). "Six crafty earth stoppers, in hunters-green drest, . . ."

"Whip high over! Now press him! Tally ho! Tally ho!" at foot of No. 2.

Full of life, and well coloured. Even the hounds accompanying the funeral cortège show their sense of mourning.

HEATH (WILLIAM) (1795-1840) Two hand-coloured Engravings.

Grouse Shooting Scenes. (Caricatures)

The Moors Pl. 2. Oh dear I have tumbled into an -ole- . . .

The Moors Pl. 3. Had any Sport?—Shot a grouse . . .

Both have the inscriptions: "Pub Sep. 16. 1820 by T. McLean 26 Haymarket sole publisher of W. Heath's etchings." on right, and: "William Heath" on the left of lower margin.

Pl. 2: (24.1 × 35.5 cm). Pl. 3: (28 × 41 cm. with margin)



HARRIS (JOHN) (fl. 1830-1860) Aquatint in colours.

"The Poltimore Hunt."

Painted by W. W. Harris. Engraved by William Clifford, Printseller, 24, High Street. Engraved by Harris. To the Right Hon. . . . by special permission, is respectfully dedicated, . . . William Clifford. (67 × 115.5 cm. with full margin)

An imposing, brilliantly coloured plate, probably showing portraits of the principal followers of the Poltimore Hunt. Siltzer p. 354.

HASSELL (JOHN) (1767-1825) Stipple Engraving.

Mr John Harrison of Childs-Hill Hampstead

Painted by . . . with pleasure inscribed by their most . . . Ser. J. Hassell. Painted by . . . engraved by J. . . London Publish'd Jan^r 1st 1796, by J. Hassell N^o 11 N^o 11 Clarges Street Piccadilly. Actual size 45 × 33.5 cm. (56 × 39 cm. with margin) Open letters.

HAUN (?) (Early 19th Century) Four Lithographs.

Sporting Dogs.

- [1] (Setter) (Proof, without any inscription)
2. Hühnerhund.

3. Windhund.
4. Jagdhund.

Gem: v. C. Schulz, lith: v. Haun. Druck u. Verlag des Lith. Inst. v. Sachse & Co., Berlin.
(c. 32 × 41 cm. with margin)

HAVELL (R.) Junr. (1793-1878) Two coloured Aquatints.

- [1] Wild Duck Shooting near Cowley. (Two sportsmen on right; three spaniels and four wild duck on . . .)
[2] Partridge Shooting near Windsor. (Two sportsmen with two dogs on left; covey of birds flying to right)

Drawn by R. Havell Junr. Engraved by R. Havell Junr. Published by Dean & Co. Threadneedle Street, London.
Actual size 21 × 30.7 cm. (c. 27 × 36.5 cm. with margin)

The original watercolour of No. 2 is in this collection. See Havell under Drawings. See also Siltzer, p. 354.

HAVILON (WILLIAM) (18th Century) Hand-coloured Etching.

A Group of Foxes on two Foxes (Caricature)

Will Havilon del et sculpt. Pub. July 4th 1795 by S. W. Fores 50, Corner Sackville Street, Piccadilly.
(25 × 35.5 cm. with margin)

HEATH (H.) Junior. (Early 19th Century) Two Chromolithographs.

"Tom Moody." Painted by J. Pollard. On stone by H. Heath Junr. Pub^d by Dean & Co. Threadneedle Street, London.
Each lith of verse in the lower margin of each print:

- [1] (26.7 × 36 cm). "You all knew Tom Moody, the Whipper in, well: . . ."
[2] (28 × 34 cm). "Six crafty earthstoppers, in hunters-green drest, . . ."

"Whip high over! Now press him! Tally ho! Tally ho!" at foot of No. 2.

Full of life, and well coloured. Even the hounds accompanying the funeral cortège show their sense of merriment.

HEATH (WILLIAM) (1795-1840) Two hand-coloured Engravings.

Grouse Shooting Scenes (Caricatures)

The Moors Pl. 2. "O! dear I have tumbled into an hole— . . ."

The Moors Pl. 3. "Had any Sport I—Shot a grouse . . ."

Both have the inscriptions: "Pub Sep. 19. 1820 by T. McLean 26 Haymarket sole publisher of W. Heath's . . . on right, and: "William Heath" on the left of lower margin.

Pl. 2: (24.1 × 35.5 cm). Pl. 3: (28 × 41 cm. with margin)



HEATH (WILLIAM)—continued

Coloured Lithograph.

The Sporting Doctor. Comic Sketches. No. 1.

Inscribed in centre of print: "Oh Massa if you get near 'em" and in lower margin: "This may be sport to you—"

Signed on lower left: William Heath. Pub. Feb. 16. 1834 by G. S. Tregear, N° 123 Cheapside. (26 × 36.5 cm).

Two Chromolithographs.

1. (27.3 × 33.5 cm). Otter Hunting.

2. (28.2 × 33.8 cm). Deer Hunting in the Paps of Jura.

Drawn on Stone by William Heath, from sketches taken by him in the Islands of Islay, Jura, &c &c.

Published April 21st 1835 by Rudolph Ackermann at the New Sporting Magazine Office, 191, Regent Street.

Two out of a set of four, the other two representing Grouse Shooting and Salmon Fishing. The otter hunting picture is important as illustrating the method of hunting the otter with terriers on the rocky shores of Scotland. See Siltzer, p. 135.

HEICKE (JOSEPH) (Early 19th Century) Tinted Lithograph.

Der Schlaue Fuchs. (Fox looking at baited trap which he is evidently not going to touch)

Lith. v. Heicke. Wien bei L. T. Neumann. Gedr. bei J. Höfelich. (53.5 × 72.5 cm. with full margin)

Tinted Lithograph.

Schreibzimmer S. K. Hoheit des Reichsverwesers Erzherz. Johann v. Oesterreich in seinem Jagd-schloss Brandhof in Steiermarkt. Jo. Heicke Lith. Gedr. C. J. Rauh. (Size of sheet: 31.7 × 35 cm).

HEIDELOFF (VICTOR PETER) (1757-1816) Engraving.

Grande Chasse donnée au Baerensée près de Stuttgard, en presence de S.A.I. M^{te} le Grand Duc de toutes les Russies &c. &c. au mois d'Octob, 1782.

Gr. par Heideloff. Actual size 43.5 × 72.6 cm. (45.6 × 73.5 cm. with small margin)

PLATE 188

Very rare. Brilliant impression of a large print in finest condition. It is a contemporary representation of a boar hunt held in honour of a Russian Grand Duke.

From the Royal collection at Stuttgart. Stamp on reverse.

HEINDEL (CHARLES) (Early 19th Century) Lithograph.

Gedanken eines dummen Bauernbuben über einen Jagdliebhaber aus der Stadt.

Sixteen lines of German verse arranged in two columns in lower margin, beginning: "Wie mir no grad 'der Herr fürkimmt"

Haider inv. Lith. v. C. Heindel. (41.5 × 31.5 cm. with full margin)

A very amusing caricature.

HELWIG (L.) (Early 19th Century) Lithograph.

Jäger den Hund strafend.

Gem. v. J. Schultz, lith. v. Helwig. Berlin bei C. G. Lüderitz. (42.5 × 27.7 cm. with full margin)

HERTZ (JOHANN DANIEL) See Ridinger (Johann Elias) Unterschiedliche Arten Hunden.

HESTER (E. G.) (19th Century) Coloured Lithographs.

"Hunting Incidents. Engraved by E. G. Hester after the original Drawings by Sheldon Williams."

- [1] Killed in the open.
[2] Tally ho! Away.

- [3] Hold Hard, hounds at fault.
[4] Bringing on Tail hounds.

London published Aug 1st 1883 by G. P. M^c Queen, 70, Berners Street, Oxford Street. Stiefbold & C^o Berlin.
Each picture: 15 × 11.5 cm. (whole sheet: 58.2 × 43.5 cm. with margin)

HEYDEN (JACOB AB) (1570-1630?) Numbered Engravings.

A set of six landscapes including frontispiece with title:

1. Heidelberg Castle with inscription: Delineatio arcis Electoralis Palatine, civitatis item Heidelbergensis advivum expressa per Jacobum ab Heyden Calcographum.
2. Heidelberg. 3. Wolfs Brunnen. 4. Neuberg. 5. Fürstenbrunnen. 6. Heiligenberg.

N^o 3 has the inscription M. Merian in left corner.

c. 12 × c. 17.9 cm. to platemark (19.3 × 27.2 cm. with full margins) A set of proofs. Andresen, Vol. I, p. 669.
Bound in one old calf volume, containing prints by Merian. See Nagler, Vol. 6, p. 530.

Engravings.

A set of fourteen landscapes including frontispiece, numbered in right hand corner, as below:

- | | |
|--|-------------------------------------|
| 1. Frontispiece: Strassburg, with scroll below and inscription: "Amplissim' prudentissim'q Viro . . . Jacob ab Heyden. | 7. Wick hüsel. |
| 2. Strassburger Rheinbruck. | 8. Wardt. |
| 3. Am Schiessereien. | 9. Wasser Zoll. |
| 4. Schilkh. | 10. (No name) |
| 5. Hohe Wardt. | [11] Wasser Zoll. |
| 6. Arbegast. | [12] Kospersberg in Elsas. |
| | [13] Hohen Rintzburg in Elsas 1633. |
| | [14] Hohen Bar in Elsas. |

N^o 1-10 measure about 10.5 × 16-17 cm. (19.3 × 27.2 cm. with full margins)

A set of Proofs. Bound in old calf volume, containing prints by Merian.

HILL (J.) See Pyne (William Henry)**HILLIARD (F.) (Early 19th Century) Engraving.**

Facsimile of The Sportsman's Buttons. The originals in the possession of Mr. T. Gosden.

PLATE 189.

Drawn on the Buttons by A. Cooper R.A. Eng^d by F. Hilliard. Published by T. Gosden, 107 St Martin's Lane Charing Cross.

(19.2 × 26.5 cm. with margin) Proof (on lower right) On India paper.

The same Engraving, but:

Inscribed: "Engraved by M^r John Scott from designs by A. Cooper Esq^r R.A." Before all lettering in lower margin.
On India paper. (22.3 × 29.7 cm. with margin)

Very rare. Apparently unknown to Siltzer. See Gosden (Thomas) Vol. I, p. 213 of this catalogue.

John Scott 1774-1827. Thomas Gosden 1780-1840.

HILLS (ROBERT) See Fry (W. T.) and Jackson (John) in Drawings.**HIMELY (SÉGMUND) (1801-18?) Coloured Aquatint.**

Chasse au Lapin. (Rabbit Shooting) Fielding del. Himely sculp. N^o 16 à Paris chez Tessari & C^o
Himely was a pupil of Fielding. Actual size 17.5 × 26 cm. (30.5 × 43.5 with margin)



HESTER (E. G.) (19th Century) Coloured Lithographs.

"Hunting Incidents. Engraved by E. G. Hester after the original Drawings by Sheldon Williams."

- [1] Killed in the open.
[2] Tally ho! Away.

- [3] Hold Hard, hounds at fault.
[4] Bringing on Tail hounds.

London published Aug 1st 1883 by G. P. M^cQueen, 70, Berners Street, Oxford Street. Stiefbold & C^o Berlin.
Each picture: 15 x 11.5 cm. (whole sheet: 58.2 x 43.5 cm. with margin)

HEYDEN (JACOB AB) (1570-1630?) Numbered Engravings.

A set of six landscapes including frontispiece with title:

1. Heidelberg Castle with inscription: *Delineatio arcis Electoralis Palatine, civitatis item Heidelbergensis . . . ad vivum expressa per Jacobum ab Heyden Calcographum.*
2. Heidelberg. 3. Wolf. Brunnen. 4. Neuberg. 5. Fürstenbrunnen. 6. Heiligenberg.

N^o 3 has the inscription M. Merian in left corner.

c. 12 x c. 17.9 cm. to platemark (19.3 x 27.2 cm. with full margins) A set of proofs. Andresen, Vol. I, p. 669.
Bound in one old calf volume, containing prints by Merian. See Nagler, Vol. 6, p. 530.

Engravings.

A set of fourteen landscapes including frontispiece, numbered in right hand corner, as below:

- | | |
|---|-------------------------------------|
| 1. Frontispiece: Strassburg, with scroll below and inscription: "Amplissim' prudentissim'q Viro . . . Jacob ab Heyden." | 7. Wick hüsel. |
| 2. Strassburger Rheinbruck. | 8. Wardt. |
| 3. Am Schiessereien. | 9. Wasser Zoll. |
| 4. Schilkh. | 10. (No name) |
| 5. Hölle Wardt. | [11] Wasser Zoll. |
| 6. Arbegast. | [12] Kospersberg in Elsas. |
| | [13] Hohen Rintzburg in Elsas 1633. |
| | [14] Hohen Bar in Elsas. |

N^o 1-to measure about 10.5 x 16-17 cm. (19.3 x 27.2 cm. with full margins)

A set of Proofs. Bound in old calf volume, containing prints by Merian.

HILL (J.) See Pyne (William Henry)**HILLIARD (F.) (Early 19th Century) Engraving.**

Facsimile of The Sportsman's Buttons. The originals in the possession of Mr. T. Gosden.

PLATE 189.

Drawn on the Buttons by A. Cooper R.A. Eng^d by F. Hilliard. Published by T. Gosden, 107 St Martin's Lane, London, W.C.2.

11.9 x 26.5 cm. with margin Proof (on lower right) On India paper.

The same Engraving, but:

Inscribed: "Engraved by Mr John Scott from designs by A. Cooper Esq^r R.A." Before all lettering in lower margin.
On India paper. (22.3 x 29.7 cm. with margin)

Very rare. Apparently unknown to Siltzer. See Gosden (Thomas) Vol. I, p. 213 of this catalogue.

John Scott 1774-1827. Thomas Gosden 1780-1840.

HILLIARD (F.) See W. Hill and Jackson (John) in Drawings.**HIMELY (SÉGMUND) (1801-18?) Coloured Aquatint.**

Chasse au Lapin. (Rabbit Shooting) Fielding del. Himely sculp. N^o 16 à Paris chez Tessari & C^o . . .
Himely was a pupil of Fielding. Actual size 17.5 x 26 cm. (30.5 x 43.5 with margin)





HIRSCHVOGEL (AUGUSTIN) (1506-1560) Etching.

Bear Hunt. On the right a hunter moves towards a bear which has been overturned by three hounds. Castle in the background.

Monogram: JS  dg. on lower left. Watermark. (17 x 29 cm).

PLATE 190.

Very rare. Partsch, Vol. IX, p. 177, N. 24. One of the prints mentioned by Partsch in which the date 1545 has been changed into 1569. See Nagler, Vol. VI, p. 558.

HODGSON'S SPORTING VIEWS. (Early 19th Century) Coloured Lithographs.

A collection of 34 leaves, probably proofs, containing 113 coloured lithographic sporting vignettes after Adam East and F. C. Deeley.

Each leaf measures approximately 36 x 26 cm. Quarter vel., blue mottled boards.

HOEFNAGEL (GEORG) (1545-1600) Two Hand-coloured Engravings.

[1] Vindesorium celeberrimum Angliae castrum locus amoenissimus;

(Windsor Castle; stag hunt just outside the walls of the castle; six people and dog on left. Text on reverse)

Depingebat Georgius Hoefnagle Cum privilegio. Actual size 18 x 48.5 cm (19 x 49.9 cm. with margin)

[2] Zaros Superioris Hungariae civitas & propugnaculum.

(A mediaeval castle with hawking party in foreground)

Communicavit Georgius Houfnaglius A°. 1617. On reverse descriptive text beginning: "Zaras oder Saras"

Actual size 31.5 x 43.6 cm. (39.8 x 53 cm. with margin)

HOFFER (ANDREAS) See Ridinger (Johann Elias)**HOFFMANN (R.) (Early 19th Century) Chromolithograph.**

Edelwild am Futterplatze. (Title in French, German and English) (Feeding Deer in winter)

Nach F. Gauermann, lith. v. R. Hoffmann. Verlag u. Eigenthum v. F. Paterno in Wien. Druck v. Jos. Stouts. (62 x 89.2 cm. with full margin)

HÖGER (JOHANN) (1802-18?) Engraving.

(Sportsman shooting wild duck amidst picturesque surroundings)

Signed, and dated 1848 on lower left.

Proof. On India paper. 41.5 x 49.7 cm. to platemark (55.2 x 70.6 cm. with margin)

Johann Höger was a friend of the famous Gauermann.

HOHE (FRIEDRICH) (1802-18?) Lithograph.

Der Jäger mit dem Schweisshund. (Title in German and French)

(Stalker with sleuth hound finding a dead ten-pointer in wood)

Gemalt v. Peter Hess. Gez. u. zu haben bei Fr. Hohe in München. Gedr. in der Kunstanstalt v. Piloty u. Lochle. (39 x 32.7 cm. with margin)

F. Hohe was a famous lithographer and a friend of Hanfstängl.

A very interesting picture showing the manner in which wounded deer are tracked on the continent by specially trained hounds in dense woods.

HOHE (FRIEDRICH)—continued

Lithograph.

Die Jagd von Jacob Ruisdael.

N. d. Original auf Stein gez. v. Friedr. Hohe. Dresden 1835. Gedruckt v. C. Pohl unter Leitung v. F. Hanfstaengl. On India paper.

41.5 × 51.5 cm. up to India paper (55.3 × 72.5 cm. with full margin)

HOLLAR (WENZEL VON PRACHNA) (1607-1677) Engravings.

The seasons, giving views of Strassburg.

Four numbered landscapes with the inscription W Hollar (or WH) entitled :

1. Ver. 2. Aestas. 3. Autumnus. 4. Hyems.

No. 1 has the inscription Zu Strasburg bey Jac. von der Heyden.

All measure 10.7 × 24.5 cm. (19.3 × 27.2 cm. with full margin)

See Andresen, Vol. I, p. 685.

Bound in old calf volume containing prints by Merian.

Engravings.

The Twelve Months (numbered and with four lines of Latin verse.) Each print has the sign of the zodiac and bears Hollar's name, either WH or W Hollar. No. 1 also bears inscription I. Velde, inu: Iohann Tscherningk exc.

[1] Januarius	Amnes herbiferos	7. Julius	Nunc flagrans
2. Februarius	Cessarunt Boreas.	8. Augustus	Regnas diva
3. Martius	At cum terrificis	9. September	Hortorum vigilem
4. Aprilis	Si ver nidificum	10. October	Nudato madidus
5. Maius	O Nymphia celeres	11. November	Nunc pingues
6. Junius	Et dum candidulam	12. December	Rursus venit

Each one measures 9.5 × 13 cm. (19.3 × 27.2 cm. with full margin)

Rare. Not mentioned by Nagler or Andresen under Hollar.

Bound in old calf volume containing prints by Merian.

Engravings.

A set of 20 plates including frontispiece.

Amoenissimi Aliquot Locorum in diversis
Prouinoys iacētium Prospectus à Wenceslao
Hollar Bohemo, delineatae

[1] St. Johann with shield and above inscription.	[11] Tootehill fields.
[2] Strassburg.	[12] Windsor.
[3] Cobolentz & Hermenstein.	[13] Sailing Vessels. WHollar fecit.
[4] Godesberg bey Bonn.	[14] " " " " " "
[5] Bonn.	[15] " " in a storm. WHollar fecit.
[6] Colln.	[16] Men of war. Wentzel Hollar fecit B. Paeters.
[7] Zu Collen bey dem Cuniberts Thurm.	[17] Men of war. WHollar fecit.
[8] Mullem.	[18] Colln am Rhein } Wenceslaus Hollar fecit
[9] London.	Beyen Thurn } Abraham Hogenberg excudit.
[10] Lambeth WhiteHall.	[19] (A fountain in a park) WHollar fecit.
	[20] Rindorp & Dormanskirch. WHollar fecit.

N° 1-12 measure 11.1 × 17.8 cm. to platemark (19.3 × 27.2 cm. with full margin)

N° 13-17 " 9 × 18 cm. to platemark (19.3 × 27.2 cm. with full margin)

N° 18 & 20 " 9.8 × 17.8 cm. " " "

No. 19 " 13 × 19.4 cm. " " "

Very rare. A proof set of delightful little landscapes and seapieces.

HOLLAR (WENZEL VON PRACHNA)—*continued*

Four Engravings.

- [1] Stag lying to the left (9 × 12 cm). Albertus Durer del. in. W. Hollar fecit 1640.
- [2] Stag lying to the right. (9.5 × 12.5 cm). Albertus Durerus pinxit. W. Hollar fecit. 1640.
- [3] Lying Lion. (9.6 × 13 cm). Alb. Durer pinxit. W. Hollar fecit 1645.
- [4] Walking Lion. (10.5 × 15.5 cm). Albertus Durer inv. W. Hollar fecit 1649.

Nagler, Vol. VII, p. 78.

Engraving.

A title page. (Dogs, stag's head and skin without inscription) Proof. W. Hollar fecit 1646 Arms in lower half. (13.9 × 20.5 cm).

See also Pontius (Paul).

HONDIUS (ABRAHAM) (1625 or 1638–1695) Etching.

Wild sow and young attacked by hounds. The sow makes a stand near some trees on the right. On the left four dogs lie crippled. In the background another hunt is in progress.

R. Tompson Ex. Abraham Hondius Pinxit, Sculpsit. (31.5 × 42.3 cm).

Both Bartsch Vol. V., p. 320 (No. 9). and Nagler Vol. VII, page 98, say that this print is very rare.

Etchings.

A set of four hunting subjects :—

- [1] (Title page) (15.3 × 17.3 cm). Hunter resting, horn in right hand, caressing dog with left. Inscription:
- [2] (15 × 17.9 cm). Lion attacked by Serpent. ["Abraham Hondius inventor fecit." and "R.P. excu."]
- [3] (14.9 × 17.5 cm). Stag and hind at waterside.
- [4] (15 × 18 cm). Bear pursued by two hounds.

See Bartsch, Vol. V, pp. 317–8 (Nos. 1, 3, 4 & 5). Bartsch 2: a fight between an aurochs and a leopard; Bartsch 6: porcupine being chased by three dogs; Bartsch 7: a wild sow lying down near a cornfield—appear to belong to this series, but in our set is included another plate wherein a wolf defends itself against the attack of two dogs. This last, omitted by Bartsch and Nagler, is mentioned by Andresen, Vol. I, p. 689, as No. 8. (15 × 17.5 cm).

Mounted on old paper and bound in one volume, red mor. and arms.

HONDIUS (probably WILHELM) (1601–1652?) Engraving.

Hawking scene, bearing following inscription: O Mensch! lebe acht, op uwen staet, Hout doch goet wacht als't v wel gaet. (Two mounted falconers, one releasing his hawk, under a big tree. Near by is a very large hound looking to the right)

Signed: "Hondius fecit" and "1644" in right top corner. (20.5 × 15.5 cm).

Wilhelm Hondius, according to Nagler, Vol. VII, p. 97, worked about 1644 in the Hague. Wurzbach says that no definite information about the genealogy of the family of Hondius is obtainable.

HORTHEMELS (MARIA) (1687–1774) Engraving.

"Cervi in Mugellana venatione a se occisi caput Fridericus Pr. Imperator Ubaldino pro gentilitate in armibus habendum dedit." (Inscribed in upper margin)

In lower margin the arms of the Ubaldini, and three separate inscriptions in Latin, the one on the left bearing the date MDLXXXIX. In left corner of picture Maria Horthemels sculp.

Actual size 25 × 28 cm. (35.3 × 48 cm. with large untrimmed margin)

HOWITT (SAMUEL) (c. 1760-1822) Coloured Aquatints.

Set of six shooting scenes.

Without any inscriptions except the word "Plate" and the number. The artist's name appears on the 2nd, 3rd and final plates. Whatman paper dated 1810.

Plate 1st	(Partridge shooting.	Two sportsmen and three pointers)
2nd	(Grouse shooting.	Two sportsmen, one on pony, and three pointers)
3rd	(Grouse shooting.	Two sportsmen and three pointers)
4th	(Woodcock shooting.	Two sportsmen and three spaniels)
5th	(Duck shooting.	Two sportsmen and three spaniels)
6th	(Pheasant shooting.	Sportsman, attendant and four spaniels)

Very rare. Proofs, in fine condition. Actual size c. 28.8 x 42.5 cm. (c. 44 x 63 cm. with margin)

Siltzer mentions only two plates of this set, in the Lucas bequest at the British Museum, and thinks that they are engraved by R. Reeve.

Aquatints.

Six unnumbered hunting plates. Plates 1, 2 & 5 are signed: S. Howitt, and No. 6 has: S. Howitt 1794 on lower right. Each plate has an inscription, as follows:—

[1] "Give ye Britons then . . ."	[4] "And o'er the lawn . . ."
[2] "For happy he who tops . . ."	[5] "Throw the broad ditch behind you . . ."
[3] "Into the perilous flood . . ."	[6] "Him from his craggy winding haunts . . ."

Actual size 19 x 25.4 cm. (25 x c. 32 cm. with aquatinted borders)

A duplicate of the first plate in colour is bound in.

Quarter vel., blue mottled boards.

Four coloured Aquatints.

- [1] (Three huntsmen and hounds emerging from gateway; two other hunters in left distance)
- [2] (Two huntsmen and hounds in pursuit, one on right jumping a rough fence)
- [3] (Three huntsmen and hounds approaching wood)
- [4] (Huntsman enquiring at peasant's cottage)

Actual size 17.3 x 23.3 cm. (26.5 x 35.5 cm. with margin) Proofs before all lettering, unsigned.

Quarter vel., blue mottled boards.

HUCK (JOHANN GERHARD) (1740-182?) Mezzotint.

Eine Sauhatze. (Boar Hunting)

Gemahlt von Ruthard. Gestochen von J. G. Huck. Herausgegeben in Hannover 1805.

Actual size 44.2 x 57.8 cm. (49.8 x 61.3 cm. with margin)

J. G. Huck was a pupil of Valentine Green.

HUEFER (R.) (Early 19th Century) Hand-coloured Lithograph.

Die Eber Jagd. (The Boar Hunt)

(On left, sportsman with bayonet charging boar near which a fellow sportsman is clinging to top of signpost)

Opt. lith von R. Hüfer in Berlin. Druck v. Hüfer. (33.8 x 43.4 cm. with full margin)

HUELSEN (ESAIAS VAN) (1570-1640?) Etching giving effect of black design on white ground.

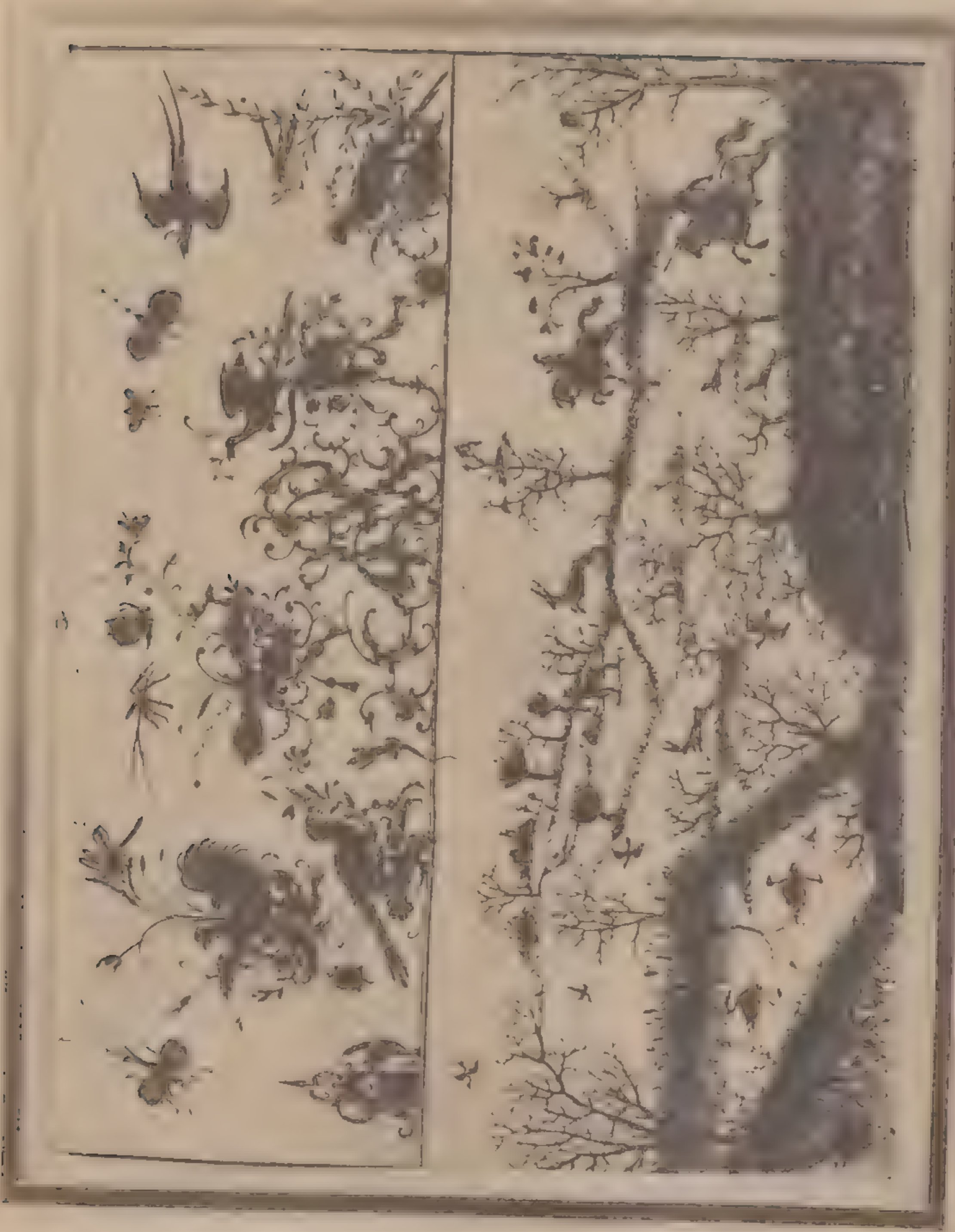
Upper half: Ornaments, insects and birds.

Lower half: Two horsemen with hounds hunting a stag, a hind and a hare. On left two swans on pond.

(13.6 x 17.5 cm).

Very rare. Nagler, Vol. VII, p. 185.

PLATE 191.



HOWITT (SAMUEL) (c. 1760-1822) Coloured Aquatints.

Set of six shooting scenes.

Without any inscriptions except the word "Plate" and the number. The artist's name appears on the 2nd and 6th plates. Whatman paper dated 1810.

Plate 1st	(Partridge shooting.	Two sportsmen and three pointers)
" 2nd	(Grouse shooting.	Two sportsmen, one on pony, and three pointers)
" 3rd	(Grouse shooting.	Two sportsmen and three pointers)
" 4th	(Woodcock shooting.	Two sportsmen and three spaniels)
" 5th	(Duck shooting.	Two sportsmen and three spaniels)
" 6th	(Pheasant shooting.	Sportsman, attendant and four spaniels)

Very rare. Proofs, in fine condition. Actual size c. 28.8 x 42.5 cm. (c. 44 x 63 cm. with margin)

Siltzer mentions only two plates of this set, in the Lucas bequest at the British Museum, and thinks that they are by R. Reeve.

Aquatints.

Six unnumbered hunting plates. Plates 1, 2 & 5 are signed: S. Howitt, and No. 6 has: S. Howitt 1794 on right. Each plate has an inscription, as follows:—

- | | |
|-------------------------------------|--|
| [1] "Give ye Britons then . . ." | [4] "And o'er the lawn . . ." |
| [2] "For happy he who tops . . ." | [5] "Throw the broad ditch behind you . . ." |
| [3] "Into the perilous flood . . ." | [6] "Him from his craggy winding haunts . . ." |

Actual size 19 x 25.4 cm. (25 x c. 32 cm. with aquatinted borders)

A duplicate of the first plate in colour is bound in.

Quarter vel., blue mottled boards.

Four coloured Aquatints.

- | |
|--|
| [1] (Two hunters in pursuit, one on right jumping a rough fence) |
| [2] (Two huntsmen and hounds in pursuit, one on right jumping a rough fence) |
| [3] (Three huntsmen and hounds approaching wood) |
| [4] (Huntsman enquiring at peasant's cottage) |

Actual size 17.3 x 23.3 cm. (26.5 x 35.5 cm. with margin) Proofs before all lettering, unsigned.

Quarter vel., blue mottled boards.

HUCK (JOHANN GERHARD) (1740-182?) Mezzotint.

1. (Bear Hunting)

Gezeichnet von Gerhard. Gedruckt von J. G. Huck. Herausgegeben in Hannover 1805.

Actual size 44.2 x 57.8 cm. (49.8 x 61.3 cm. with margin)

[G. Huck was a pupil of Valentine Green]

HUEFER (R.) (Early 19th Century) Hand-coloured Lithograph.

Der Bär Jagd. (The Bear Hunt)

On left, sportsman with bayonet charging bear near which a fellow sportsman is clinging to top of signpost)

Opt. lith von R. Hufer in Berlin. Druck v. Hufer. (33.8 x 43.4 cm. with full margin)

MULLISEN, EMMAL VAN, (c. 1740?) Etching giving effect of black design on white ground.

Upper half: Ornaments, insects and birds.

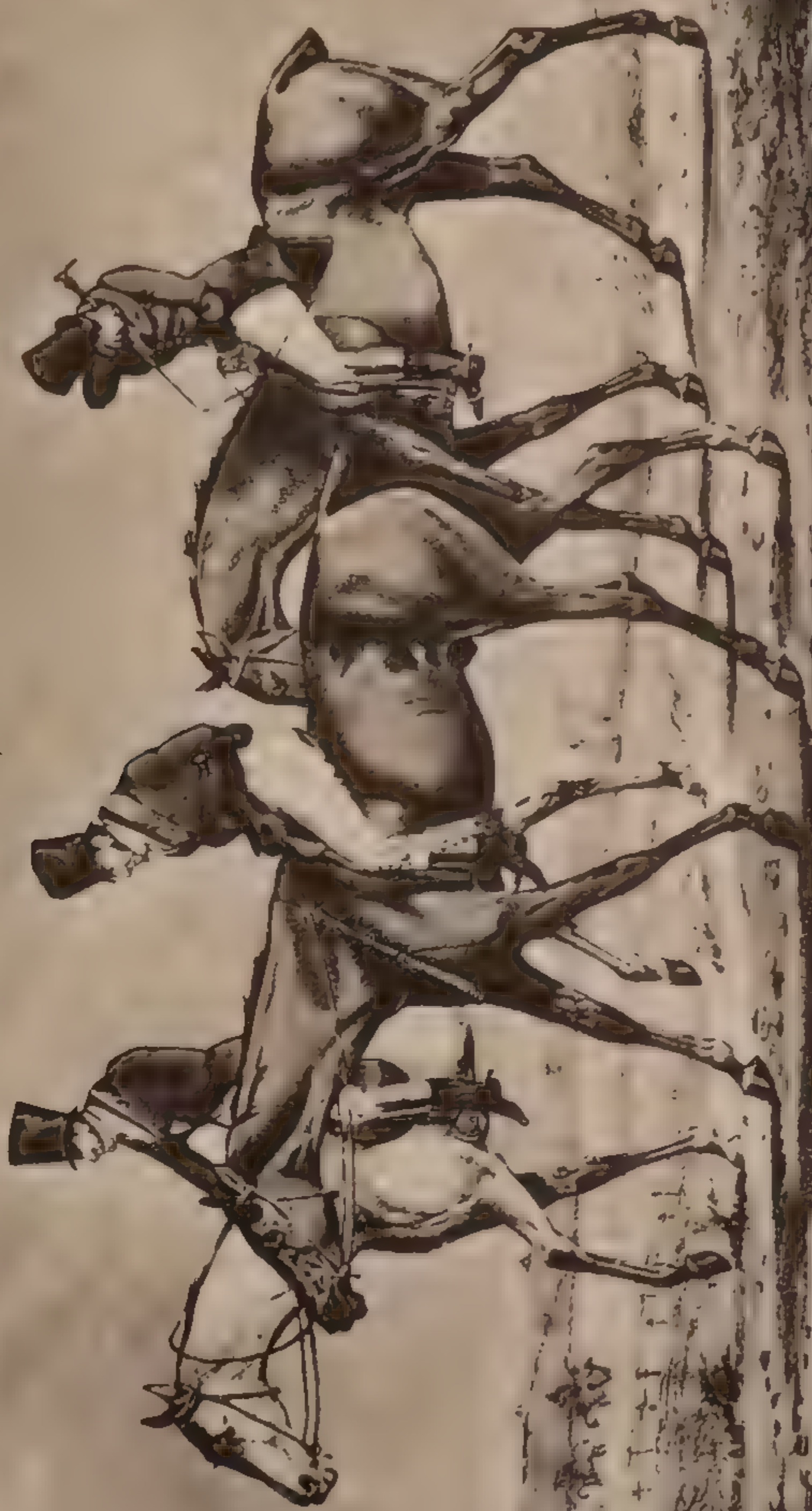
Lower half: Two horsemen with hounds hunting a stag, a hind and a hare. On left two swans on pond.

(13.6 x 17.5 cm).

Very rare. Nagler, Vol. VII, p. 185.

PLATE 191.





HUET (JOHANN BAPTIST) (1745-1811) Etching.

Apparently a title page to a collection of his engraved works. Signed J. B. Huet l'an 7. Lachaussee Sculp.
Depose a la Bibliotheque. To platemark 48.8 x 35 cm. (54 x 37 cm. with margin)
From the Baillie-Grohman collection.

Red Crayon Prints.

- [1] One oblong folio sheet with five sporting vignettes and trophies, inscribed :
J. B. Huet f. 1774 Demarteau sc. A Paris chez Demarteau Graveur du Roi rue de la Peloterie a la Cloche.
First vignette on left top : A French horn hanging from a tree trunk over a hare and birds. (23.5 x 31 cm).
- [2] A similar sheet with five vignettes, inscribed : J. B. Huet 1773 Paris, and Demarteau sculp. A Paris . . .
No. 382.
First vignette on left top : Dog picking up two duck. (26.7 x 38.5 cm. with full margin)
- [3] A similar sheet with five vignettes, inscribed : J. B. Huet 1773, and Demarteau sculp. A Paris chez
Demarteau N° 450.
First vignette on left top : Sparrowhawk attacking a brood of pheasants. (24.3 x 33 cm. with small margin)
- [4] A print showing hooded falcon perching on a gun ; birds lying near by. Inscription : J. B. Huet 1772
Demarteau l' sculp. A Paris chez Demarteau . . . N° 327. (24 x 18.5 cm).
- [5] A similar sheet with two vignettes and two trophies, inscribed : J. B. Huet f. 1773. Demarteau sculp.
N° 383 A Paris chez Demarteau . . . (24 x 34 cm. with margin)

HUGHES (D.) See Gear (J.)

HULL (EDWARD) (1820) Hand-coloured Lithograph.

The Cover Side. (A groom fastening long gaiters over a hunter's top boots) Signed E. Hull del 1820.
Actual size 28.5 x 46.3 cm. (34.8 x 50 cm. with margin)

HULLMANDEL (C.) (fl. c. 1820-1827) Two hand-coloured Lithographs.

The First of September.

- [1] Morning. (Sportsman, pony, two spaniels and dead game)
- [2] Evening. (Sportsman on pony and two spaniels)

Drawn by H. Walter. Printed by C. Hullmandel. London Published Sep^r 20th 1827. by S. Steeds, 207 Regent St.
Actual size 25 x 29.8 cm. (38 x 42.5 cm. with margin)

Hand-coloured Lithographs.

(The Right Sort)

(London. S. & J. Fuller. 1821-22)

PLATE 192.

Obl. 4° (31.6 x 38.5 cm). Six coloured plates drawn by Henry Alken, printed by C. Hullmandel. Each plate bears the names of artist and printer, and the inscription : " London, Published by S. & J. Fuller, at the Sporting Gallery, Rathbone Place " with dates as given below :

- [1] Morning. A few of the Right Sort going to do the Thing.
- [2] Some of the Right Sort Doing the Thing.
- [3] Some of the Right Sort Doing the Thing Well.
- [4] The Right Sort Doing the Thing.
- [5] The Right Sort having almost done the Thing.
- [6] Afternoon. A Few of the right Sort that have Done the Thing.

The dates of publication are as follows : No. 1, June 1821., Nos. 2, 3, 4 & 5, Mar. 1, 1822. No. 6, June 14, 1821.

Nos. 1, 3 & 6 measure (actual size of picture) 23 x 30 cm., Nos. 2, 4 & 5 : 22.5 x 30 cm.

Half green mor., interleaved with blank Whatman paper of the same date. Watermark : J. Whatman 1820 or 1821.

A very sympathetic and instructive set, admirably drawn and brilliantly coloured. One of the author's favourites.

HUMPHRYS (WILLIAM) (Early 19th Century) Mezzotint.

(Melton Hunt)

F. Grant pinx^t W. Humphrys, sculp^t London, Published Oct^r 1. 1840, by Graves and Warmesley

Actual size 43.2 × 72.6 cm., 54.5 × 79.5 cm. up to platemark (61.7 × 87 cm. with full margin)

Fine impression of proof state, before letters.

With this picture there is a pamphlet, entitled: "Key to the Picture of the Melton Hunt."

Engraved in the Finest Style of Mezzotint, by W. Humphrys. From the original in the collection of His Grace the Duke of Wellington, K. G. Aspley House: Painted by Francis Grant, Esq., S.A. London: Henry Graves and Co 1841.

8° (22 × 13.5 cm). 8 pp., including title. Engraved Key Plate on buff paper (22 × 13.5 cm.) and original pink wrappers with title on upper cover: "Craven's Key to the Picture"

Bound in quarter vel. Siltzer p. 355.

HUNT (CHARLES) (fl. 1820-1850) Coloured Aquatint.

William Long.

Painted by J. Loder. Engraved by Cha^s Hunt. William Long, Huntsman to his Grace the Duke of Beaufort, on his favorite horse, (Milkman) with Hounds. Dedicated by permission to his Grace the Duke of Beaufort.

(52.5 × 71 cm. with margin) See Siltzer p. 332.

Coloured Aquatint.

The Dying Fox Hunter.

Painted by F. C. Turner. Engraved by Cha^s Hunt. London Pub^d 1844 by I. W. Laird., 1, Leadenhall St.

(On right, hunter on his death bed; doctor and favourite hound by his side. On left a large gathering of fellow sportsmen)

(44.3 × 51.8 cm. with margin)

See Siltzer, p. 276, who gives the date of the second edition as 1837.

HUNT (GEORGE) (fl. 1820-1845) Two coloured Aquatints.

[1] Pheasant Shooting. (Two sportsmen and two setters marking two cocks in reedy fringe of pool)

[2] Partridge Shooting. (Two pointers in front of three birds, a shooter climbing fence and a keeper watching in cover)

Painted by S. Alken (Samuel Alken). Eng^d by G. Hunt. London, Published by J. Moore

Actual size 27.5 × 38 cm. (35 × 44.8 cm. with margin)

Fine condition. Rare. Apparently unknown to Siltzer. Date probably about 1836.

Coloured Aquatint.

The Successful Shot.

Drawn by S. Alken. Engraved by Geo. Hunt. London Published by S. W. Fores 41 Piccadilly.

(A keeper picking up a cock pheasant with spaniel looking on)

Actual size 21.4 × 16.6 cm. (25.2 × 20.5 cm. with margin)

Two coloured Aquatints.

[1] The Winged Pheasant. (Two spaniels chasing wounded cock)

[2] The Wounded Pheasant. (Wounded cock escaping from two spaniels; two guns in distance)

Painted by S. Alken. (Samuel Alken) Engraved by G. Hunt. Published by S. Maunders London.

Actual size 25.3 × 36.7 cm. (c. 29.5 × c. 38.7 cm. with margin)

One of the most beautifully coloured minor sets in this collection. Very rare; unknown to Siltzer.

PLATE 193.



HUMPHRYS (WILLIAM) (Early 19th Century) Mezzotint.

(Melton Hunt)

F. Grant pinx^d. W. Humphrys, sculp^t. London, Published Oct^r 1. 1840, by Graves and Warmley

Actual size 43.2 x 72.6 cm., 54.5 x 79.5 cm. up to platemark (61.7 x 87 cm. with full margin)

Fine impression of proof state, before letters.

With this picture there is a pamphlet, entitled: "Key to the Picture of the Melton Hunt."

Engraved in the Finest Style of Mezzotint, by W. Humphrys. From the original in the collection of His Duke of Wellington, K. G. Aspley House: Painted by Francis Grant, Esq., S.A. London: Henry Graves and C^o. 1841.

8° (22 x 13.5 cm.). 8 pp., including title. Engraved Key Plate on buff paper (22 x 13.5 cm.) and orig wrappers with title on upper cover: "Craven's Key to the Picture"

Bound in quarter vel. Siltzer p. 355.

HUNT (CHARLES) (fl. 1820-1850) Coloured Aquatint. .

William Long.

Painted by J. Loder. Engraved by Cha^s Hunt. William Long, Huntsman to his Grace the Duke of Be on his favorite horse, (Milkman) with Hounds. Dedicated by permission to his Grace the Duke of Beaufort.

(52.5 x 71 cm. with margin) See Siltzer p. 332.

Coloured Aquatint.

The Dying Fox Hunter.

Painted by F. C. Turner. Engraved by Cha^s Hunt. London Pub^d 1844 by I. W. Laird., 1, Leadenhall

(On right, hunter on his death bed; doctor and favourite hound by his side. On left a large gathering of sportsmen)

(44.3 x 51.8 cm. with margin)

See Siltzer, p. 276, who gives the date of the second edition as 1837.

HUNT (GEORGE) (fl. 1820-1845) Two coloured Aquatints.

- [1] Pheasant Shooting. (Two sportsmen and two setters marking two cocks in reedy fringe of pool)
 [2] Partridge Shooting. (Two pointers in front of three birds, a shooter climbing fence and a keeper waiting in cover)

Painted by S. Alken (Samuel Alken). Eng^d by G. Hunt. London, Published by J. Moore

Actual size 27.5 x 38 cm. (35 x 44.8 cm. with margin)

Fine condition. Rare. Apparently unknown to Siltzer. Date probably about 1836.

Coloured Aquatint.

The Successful Shot.

Drawn by S. Alken. Engraved by Geo. Hunt. London Published by S. W. Fores 41 Piccadilly.

(A keeper picking up a cock pheasant with spaniel looking on)

Actual size 21.4 x 10.6 cm. (25.2 x 20.5 cm. with margin)

Two coloured Aquatints.

- [1] The Winged Pheasant. (Two spaniels chasing wounded cock)
 [2] The Wounded Pheasant. (Wounded cock escaping from two spaniels; two guns in distance)

PLATE

Painted by S. Alken. (Samuel Alken) Engraved by G. Hunt. Published by S. Maunday London.

Actual size 25.3 x 36.7 cm. (c. 29.5 x c. 38.7 cm. with margin)

One of the most beautifully coloured minor sets in this collection. Very rare; unknown to Siltzer.





HUNT (GEORGE)—*continued*

Coloured Aquatint.

Every one to His Taste,

Holloa Hark!—Doctor—d'ye hear that charming Music?

Music! I hear no Music—those dogs make such a confounded noise!!

Drawn by M. E. Eng^d by G. Hunt. Pub^d by Tho^s McLean 26 Haymarket, 1827.

21 x 23 cm. to platemark (37.8 x 26 cm. with full margin, uncut) Apparently unknown to Siltzer.

Coloured Aquatints.

Four sporting plates, without titles or numbers.

Painted by S. J. E. Jones. Engraved by Geo. Hunt.

[1] (Sportsman in covert, shooting pheasant; keeper behind and two spaniels)

[2] (Three sportsmen and dogs, one sportsman climbing gate)

[3] (Two sportsmen and spaniels entering covert on right)

[4] (Two sportsmen and pointers; keeper, with dead hare in left hand, approaching)

(c. 32.5 x 39.8 cm. with small margin) Apparently unknown to Siltzer.

Coloured Aquatints.

[1] Pheasant Shooting (Two sportsmen, of whom one is shooting cock pheasant flying to right; two pointers and two spaniels in foreground)

[2] Partridge Shooting. (Three pointers in foreground, followed by two sportsmen; groom leading a horse in near distance)

[3] Grouse Shooting. (Four grouse flying to the left from two shooters; two dogs setting; gillie with ponies and pointer in the background)

[4] Wild Duck Shooting. (Two gunners firing at a flight of mallard; attendant behind and two spaniels in foreground)

Etched by H. Alken. Aquatinted by G. Hunt. London Published by Thos. McLean.

PLATE 194.

(33 x 46.8 cm).

Very rare. These four magnificent impressions are unfortunately mounted, showing no margin. Apparently unknown to Siltzer, they were published in London by McLean, 26 Haymarket, in 1824 and have the inscriptions: "Etched by H. Alken," "Aquatinted by G. Hunt" and the titles as given above on the mounts.

And (CHARLES) A pair of coloured Aquatints.

Gamekeepers Refreshing.

Painted by S. J. E. Jones. Engraved by H. Pyall. London Published 1829 by J. Moore, West Street, St. Martin's Lane.

(Two keepers, one drinking, one cutting bread, with two pointers and pony)

8 lines of verse commencing: 'Though simple Nature's joys, they ever last'

Gamekeepers Returning.

Painted by S. J. E. Jones. Engraved by G. & C. Hunt. London (as above)

(Two keepers, one on pony carrying a hare, going to the left. Pointers near by)

8 lines of verse beginning: "Quick wears the day, night's shadows hurry round"

Both measure: actual size 34.8 x 44 cm. (47.5 x c. 50 cm. with margin)

Siltzer pp. 358 and 363.

HUNT. See also Alken (Henry) Comparative Meltonians. Vol. 1 of this Catalogue, p. 13.

HUQUIER (GABRIEL) (1725-1792) Engravings.

[1] La Chasse au Sanglier.

[2] La Chasse au Loup.

J. B. Oudri del. Huquier Sculp. A Paris chés de Neuilly, Rue Montmartre

Actual size c. 39 × 54.3 cm. (c. 50.5 × 69.5 cm. with margin)

Nagler, Vol. VII, p. 196.

Engraving.

Le Cerf aux Abbois. (Stag pulled down by seven hounds)

J. B. Oudri Del. Huquier Sculp. Paris ches Huquier rue des Mathurins

(55 × 35 cm. with small margin)

Engraving.

Les Chiens en Arrêt.

(Fallowbuck, with other game, suspended from column. Three leashed dogs and an antelope standing by)

J. B. Oudri Del. Huquier Sculp. Paris ches Huquier rue des Mathurins

(55.3 × 35.3 cm. with small margin)

HURLIMAN (J.) (Early 19th Century) Aquatint.

La chasse aux Chamois et vue du Wetterhorn et Wellhorn.

H. Baumann pinx. J. Hurliman sc. à Neuchatel

16 × 21.2 cm. to platemark (20.5 × 27 cm. with margin)

A charming little chamois shooting scene in grandiose Alpine scenery.





HUQUIER (GABRIEL) (1725-1792) Engravings.

[1] La Chasse au Sanglier.

[2] La Chasse au Loup.

J. B. Oudri del. Huquier Sculp. A Paris chés de Neuilly, Rue Montmartre

Actual size c. 39 x 54.3 cm. (c. 50.5 x 69.5 cm. with margin)

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(55 x 35 cm. with small margin)

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HURLIMAN (J.) (Early 19th Century) Aquatint.

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H. Baumann pinx. J. Hurliman sc. à Neuchâtel

16 x 21.2 cm. to platemark (20.5 x 27 cm. with margin)

A charming little chamois shooting scene in grandiose Alpine scenery.









JACOBÉ (JEAN) (1733-1797) Mezzotint.

Tigre tué en Amérique par S. A. Monseigneur le Prince de Nassau Siègen dans son voyage autour du monde

F. Casanova, Peintre du Roi. Gravé par Jean Jacobé à Vienne 1787.

Actual size 61 x 79.8 cm. (67.5 x 87.8 cm. with margin)

See Nagler, Vol. VII, p. 217, who calls it an excellent work.

JAZET (JEAN PIERRE MARIA) (1788-18?) Coloured Aquatints.

Four plates, each measuring c. 47 x c. 59 cm. with margin, inscribed as follows :

- [1] Départ du Chasseur. (Groom holding horse for sportsman, with gun, descending steps on left. Two dogs)
- [2] Chasseur à l'Affût. (Two mounted sportsmen with guns; on left two pointers and sitting hare)
- [3] Chasseur au Tir. (Two sportsmen, one mounted, the other firing at pheasant. A horse and two spaniels on left)
- [4] Retour du Chasseur. (Two mounted sportsmen following keeper with two pointers through a large gate)

PLATE 195.

Each plate bears title (as above) and inscription : Dessiné par C. Vernet. Gravé par Jazet. A Paris, chez Jazet, Rue de Lancry N° 7. et chez Aumont, M^r d'Estampes, Rue J. J. Rousseau, N° 10. Signed Carle Vernet on lower part of prints.

Aquatints.

Four plates depicting a Stag Hunt, inscribed as follows :

- [1] (40.7 x 51.8 cm). Le Départ. (A hunter, with French horn, mounting horse held by groom. Other horsemen and pack on left and in background. Two servants packing breakfast on right)
- [2] (40.5 x 51.5 cm). La Chasse. (Full Cry. Six mounted hunters in foreground, three hounds on right, pack and others in distance)
- [3] (39.3 x 51.3 cm). L'Halali. (Stag at bay near stream. Riders and hounds coming up from all sides. Bridge on right, huntsman blowing horn on left)
- [4] (39.8 x 51.2 cm). Halte au retour de la Chasse. (Three hunters breakfasting in front of thatched inn; girl in doorway, other hunters, horses and hounds in foreground)

PLATE 196.

Dessiné par C. Vernet. Gravé par Jazet. A Paris, chez Jazet, Rue de Lancry, N° 7 et chez Aumont M^r d'Estampes, Rue J. J. Rousseau, N° 10. (They all measure c. 48.5 x 58 cm. with margin)

Mint state. See Nagler, Vol. VII, who places Jazet's aquatints among the most imposing productions of the early 19th century, equalling those of Richard Earlom.

JAZET (JEAN PIERRE MARIA)—continued

Aquatint.

La Chasse au Cerf.

Dessinée et gravée par Jazet. A Paris chez Basset rue St Jacques N° 64. Déposée

Actual size 25.2 × 35 cm. (32.5 × 39.3 cm. with margin)

Mezzotint.

Chasse au Sanglier en Pologne.

Peint par Carle Vernet. Gravé par Jazet. A Paris chez Jazet rue de Lancry N° 7

Actual size 59.7 × 79 cm. (68.4 × 96.5 cm. with margin)

Open letters. Nagler, Vol. VII, p. 261. Fine impression of a powerful picture.

JOULLAIN (FRANÇOIS) (1700–c.1790) . Engraving.

François Desportes, Peintre ordinaire du Roy peint par lui même et gravé par Joullain, sous la conduite de l'Auteur, en 1733. Avec Privilege du Roy.

À Paris chez Gautrot, et Joullain, quay de la Mégisserie, à la Ville de Rome. Desbruslins scrip. Ferrarois. Eight lines of verse: "De ce digne Chasseur"

Actual size 45 × 36.5 cm. (62.5 × 46 cm. with full margin)

Fine impression in mint state. See Nagler, Vol. VII, p. 332, and Baillie-Grohman, p. 227, for a reproduction of this print. Desportes painted this picture for his reception into the "Academie" in 1699.

A pair of Engravings.

[1] Boar Hunt. Sneidre invenit. F. Desportes pinxit.

[2] Wolf Hunt. F. Desportes invenit et pinxit. Both: Joullain sculpsit.


Dédié à Messire Claude Glucq A Paris chez Gautrot et Joullain Arms in centre of lower margin.

Actual size 34.5 × 46 cm. (48 × 58 cm. with margin)

JUKES (FRANCIS) (1745–1812) Coloured Aquatints.

Set of eight prints, illustrating the Pytchley Hunt. Each plate bears a number, name of painter, engraver, publisher, and title as below:

C. Loraine Smith pinx^t. Jukes sculp^t. London Pub. March 1790 by F. Jukes. Engraver, Howland Street. N° 10. (N° 3 is dated March 31. 1790 and N°s 4–5 March 31. 1791. To the publisher's address on N°s 4–5 is added: Tottenham Court Road)

Plate 1st.	A distinguish'd Character in the PYCHELY HUNT.
" 2nd	Push him up TOMBOY.
" 3d.	. . . . "Now Contract, says Dick, By Jove! these D—d Quornites shall now see the trick."
" 4th.	A CHECK.
" 5th.	The TRICK.
" 6th.	PROOF of BOTTOM.
" 7th.	The fore HORSE of the TEAM.
" 8th.	WHO . . . OOP  "was never so carried."

Actual size 20 × 23.5 cm., excepting Plates 3 and 4 which measure 19.5 × 23.5 cm., and Plate 6 which measures 20 × 24.5 cm. (all c. 27 × c. 28.5 cm. with margin) See Siltzer, p. 255.

JUKES (FRANCIS)—*continued*

Coloured Aquatints.

Set of eight prints illustrating the Pytchley Hunt. Each plate bears a number, name of painter, engraver, publisher, and title as below:

C. Loraine Smith pinx^t Jukes sculp^t London, Published May 1st 1791 by W. Humphrey, 27, 8 James's Street

Actual size No. 1: 20.4 x 23.7 cm, No. 2, 4, 5, 7 & 8: 20 x 23.8 cm, No. 3: 19.7 x 24 cm, and No. 6: 20.2 x 24.8 cm. (They all measure c. 24.5 x 26 cm. with margin)

The set is mounted and bound in crimson levant mor. gilt. At the beginning of the volume, forming a frontispiece, is a coloured portrait of Dick Knight, as well as six small watercolour vignettes of fox hunting episodes, a fox's mask, horse shoes and hunters' caps and whips.

Mint state.

Charles Loraine Smith (1751-1835) was himself a great hunter and a friend of the famous Hugo Meynell. He was also an amateur artist and his pictures show the result of the happy combination of his hunting experience and artistic temperament. The Christmas number of "The Field" (December 1927) has a most interesting article on "Loraine Smith's Original Sketches For The Series of Dick Knight Published as 'The Pytchley Hunt'," with reproductions thereof. Also see "The Field" of November 24th 1927, which contains the latest information on Charles Loraine Smith (by Guy Paget)

The two sets of engravings by Jukes in this collection are the two earliest issues. The first set is dated March 1790, with the exception of two plates which are dated March 31 1791, and the second set is dated May 1st 1791.

Dick Knight was huntsman to Lord Spencer, the Master of the Pytchley, during whose mastership there was great rivalry between the followers of the Pytchley and those of the Quorn hunts. Dick Knight's feat was the result of a wager that he would be beaten that day by one of the Quornites, and Plate 3 "Now Contract . . ." shows how he got over an apparently unjumpable place, where the Quornites failed to follow him. To achieve his end he had to ride three different horses, the last one being the leader of a ploughing team.

JUKES. *See also* Pollard (R.)





KAISER (EDUARD) (Early 19th Century) Chromolithograph.

Portrait of the Austrian Archduke Johann in hunting costume standing in Alpine surroundings. Wide ornamental border printed in gold. Two lines of verse, beginning:

Auf den Bergen wie in unserm Leben gibt es Nebel . . .

Size of sheet: 54.3 × 42.3 cm.

Herausgegeben von Eduard Kaiser. Gedr. in der lith. Anstalt von I. Rauh in Wien. "Eduard Kaiser fec" on stone at foot of picture.

KESSEL (THEODORUS VAN) (1620-1693) Engraving.

(Meleager destroying the Calydonian Boar)

P. Paulus Rubens pinxit. Cum privilegio. H. de Neyt excudit.

(45.2 × 58.7 cm. with small margin)

See Nagler, Vol. VII, p. 424. Second state, with Neyt's address.

KILIAN (GEORG CRISTOPH) See Ridinger (Johann Elias)

KIP (JAN) (1653-1721) Two Engravings.

[1] Temple Newsam the Seat of the R^t Hon^{ble} Arthur Lord Ingram Viscount Irwin in the West Ryding of the County of Yorke . . . (showing Fox Hunt in foreground)

[2] Ashdowne Parke in the County of Bercks one of the Seats of the R^t Hon^{ble} William Lord Craven . . . (showing Hare Hunt in background)

[1] 35 × 48 cm., [2] 35.5 × 49 cm. (both measure: 51 × 62 cm. with full margin)

L. Knyff De. I. Kip Scul. [Plate Nos] "42" and "46."

These two plates form part of a collection of eighty prints, engraved by J. Kip after drawings, by L. Knyff, of the principal English seats. They were published in 1708 by D. Mortier under the title: *Nouveau theatre de la Grande Bretagne*. London. See Wurzbach, Vol. I, p. 278.

KIRCHHOFF (JOHANN) (19th Century) Lithograph.

(A Coursing Party at lunch; horses and carriages on right)

Gemalt von Professor Krüger. Lithographirt von Kirchhoff. (48 × 64.8 cm. with full margin)

None of the sportsmen carry guns. Interesting as an early representation of coursing in Germany as well as for the various types of greyhounds shown in the picture.

KIRKALL (E.) (c. 1692-1750?) Light blue Mezzotints.

Two undescribed plates, without numbers.

[1] It portis Jubare exorto delecta Juventus . . .

[2] . . . mediis in vallibus acri . . .

Johan: E. Ridinger Pinx. E. Kirkall Fecit 1729.

Beneath each picture are lines from Virgil's *Ænid* and an English translation.

(37 × 48.8 cm. with lower margin and inscription)

See "Sport in Art" p. 378, for interesting notes on this artist, who is supposed to have invented the "chiaro-scuro" process. The above described fine hunting pictures are after Ridinger—[1] Th. 9 and [2] Th. 12. Th. 9 is reversed and Th. 12 is engraved like the original belonging to a set of four in this collection. See also Nagler, Vol. VII, p. 469, who is evidently mistaken in giving Kirkall the initial "L" for his Christian name. From the Baillie-Grohman collection.

KLAUBER (JOSEPH SEBASTIAN) (1710-1768) and (JOHANN BAPTIST) (17?-1774) Engraving.

S. Hubertus in cerv. venatione allapsus crucifixi vocem ad eundem convertitur, et ad S. Lombardum Episcopum in. trax. ad mittitur. (upper margin)

A composite Hunting picture showing different sorts of hunting, the central figure being St. Hubertus kneeling before a stag. From the crucifix emanates a ray of light bearing a text beginning: "Ingredere civitatem, . . ."

Los et loa Klauber Cath. sculps. et excud. Aug. Vind: I. W. Baumgartner inv. (52.5 x 71 cm).

KLAUS (A.) (Middle of 19th Century) Chromolithograph.

Jagdhaus am Hubertusstock.

Signatures: A. Hindorf fecit 1851. A Klaus lith. Gez. von Hindorff. Lith. v. Klaus. Farbendruck . . . (v. Barth)

Actual size 27.8 x 34 cm. (40.5 x 53 cm. including wide ornamental border with full margin)

Rare. Famous Hunting Preserve of the former Imperial German Court. It was the Crown Prince's hunting box at the outbreak of the war.

KLETTE (?) (Early 19th Century) Lithograph.

Das Bell-halten.

(Dog holding stag at bay; huntsman fording stream on horse taken from a hay waggon)

Signed: Carl Jorgach pinx. [Plate N°] 2 in lower margin. (49 x 64 cm. with large margin)

KNÄBIG (M.) (Early 19th Century) Lithograph.

Die gestörten Wilddiebe. (Poachers Disturbed)

Gem. v. Siegler. Druck v. J. G. Braunsdorf in Dresden. Lith. v. M. Knäbig. (45.9 x 63.4 cm. with margin)

And **ARLD (C. W.) (Early 19th Century) Lithograph.**

Jagdfrühstück bei Blankenburg am Harz, d. 24. Octbr. 1851.

Lith. v. Knabig u. Arld. Druck v. J. Braunsdorf, Dresden. (48 x 62.7 cm).

KOLBE (DR. CARL WILHELM) (1765-1835) Etching.

Die Hirschjagd.

(Nymphs and youths, riding bareback, attack a stag with spears and bows and arrows)

C. W. Kolbe, fc. Actual size 38 x 41.5 cm. (42.5 x 47.5 cm. with margin)

Proof. Nagler, Vol. VIII, p. 31, No. 69.

KOLLARZ (?) (Early 19th Century) Tinted Lithograph.

Gems in Sommer. (Chamois in Summer)

Nach J. G. Prestel lith. v. Kollarz. Verlag u. Eigenthum v. F. Paterno in Wien. Druck v. Reiffenstein & Rösch. (60 x 83.5 cm. with full margin)

Chromolithograph.

Gems in Herbst. (Chamois in Autumn) Actual size 48.5 x 59 cm. (62 x 89 cm. with full margin)

(Early 19th Century) Two coloured Lithographs.

[1] Retour de la Chasse. (Russie meridionale) (Return from hunting in South Russia)

Actual size 38.5 x 51.5 cm. (55 x 71 cm. with margin)

[2] Chasse aux loups avec le cochon. (en Servie) (Wolf Hunting with a pig in Serbia)

Actual size 38.5 x 52 cm. (55 x 71 cm. with margin)

These two plates bear the inscription: Nach J. G. Prestel, lith. v. Kollarz. Verlag und Eigenthum von F. Paterno in Wien.

KRIEHUBER (JOSEPH) (1800-18?) Hand-coloured Lithographs.

Two hunting plates, numbered :

No. 1. (Wolf Hunt) (An assembly of hunters in cossack uniform. Dead wolf in centre ; three boys blowing long horns on left)

No. 2. (Party at Lunch) (On right, group of sportsmen and keepers ; steward bringing provisions ; keepers laying out bag on left)

Signed : Kriehuber Lith. on lower left of N° 1 ; on right : Lithogr : u : zu haben bey J. Trentsensky in Wien, and " N° 1 " and " N° 2 " in lower left of margin. (36.5 x 46 cm. with small margin)

Two rather interesting plates, especially the Wolf Hunt.

KÜHN (AUGUST) (Early 19th Century) Coloured Lithographs.

(Two Targets) Neue Schiessscheibe zur Belustigung der Knaben.

[1] Die wilde Schweinjad. (Boar Hunting) [2] Elephant und Panter. (Tiger Shooting)

Original u. Eigenthum, N° 2697 and N° 2662 respectively. Neu Ruppin, zu haben bei Gustav Kühn.

Size of sheets 34.3 x 41.3 cm. with margin.

KÜSELL (MELCHIOR) (1622-1683) Etchings.

Six plates, each measuring c. 27.3 x 34.6 cm. with tiny margin :

Abbildung dess Kayserlichen Lust Jagen, so zue dero Kayserlichen Hochzeit, Leopoldi I. vnd Margarita, Koniglichen Infantin auss Hispanien, den 15. xme A° 1666. bey der Kay's Residenz Statt Wien, in dem Pratter, Erstlich mit Hirschen, durch dero Camereren Obristen Hoff vnd Landt Jagermeister Franz Bernhardt Graffen von Ursenbeckh gemacht vnd gehalten Worden.

_____	Zweydenss mit Schweinen
_____	drittens mit thendl-vnd Gämss
_____	Fierdtens mit Pern vnd Wolff
_____	Fünftens mit Füchs vnd Hasen
_____	Sechstens mit täy hätz

The four last plates have as the date of the wedding the 16th instead of the 15th Xme. Melchior Küsell f. (lower left)

Very rare set of Court Hunts, held in Vienna in celebration of the wedding of the Emperor Leopold I and Margarita of Spain. Detestable as such performances are in the eyes of sportsmen, representations thereof are of great interest from a sporting and historical point of view. The plates deal with stag, boar, fallowbuck, bear and badger hunting and fox tossing, the last being perhaps the most cruel form of such diversions.

Also proof states of Nos. 1, 5 and 6. Actual size 24.5 x 33.9 cm. (c. 30.1 x 42.2 cm. with margin)





KRIEHBUBER (JOSEPH) (1820-18?) Hand-coloured Lithograph

Two hunting plates, numbered :

No. 1. (Wolf Hunt) (An assembly of hunters in cossack uniform. Dead wolf in centre ; three boys blowing long horns on left)

No. 2. (Party at Lunch) (On right, group of sportsmen and keepers ; steward bringing provisions ; keeper laying out bag on left)

Signed : Kriehuber Lith. on lower left of N° 1 ; on right : Lithogr : u : zu haben bey J. Trentsensky in Wien, "N° 1" and "N° 2" in lower left of margin. (36.5 × 46 cm. with small margin)

Two rather interesting plates, especially the Wolf Hunt.

KÜHN (AUGUST) (Early 19th Century) Coloured Lithographs.

(Two Targets) Neue Schiessscheibe zur Belustigung der Knaben.

[1] Die wilde Schweinjagd. (Boar Hunting) [2] Elephant und Panter. (Tiger Shooting)

Original u. Eigenthum, N° 2697 and N° 2662 respectively. Neu Ruppin, zu haben bei Gustav Kühn.

Size of sheets 34.3 × 41.3 cm. with margin.

KÜSELL (MELCHIOR) (1622-1683) Etchings.

Six plates, each measuring c. 27.3 × 34.6 cm. with tiny margin :

Abbildung dess Kayserlichen Lust Jagen, so zue dero Kayserlichen Hochzeit, Leopoldi I. vnd Margarita, Königl. Infantin auss Hispanien, den 15. xme A° 1666. bey der Kayß Residenz Statt Wien, in dem Pratter, Erstlich mit Hirsch durch dero Camereren Obristen Hoff vnd Landt Jagermeister Franz Bernhardt Graffen von Ursenbeckh gemacht vnd gehalten Worden.

_____	Zweydens mit Schweinen
_____	drittens mit thendl-vnd Gämss
_____	Fierdtens mit Pern vnd Wölff
_____	Fünftens mit Füchs vnd Hasen
_____	Sechstens mit täy hätz

The four last plates have as the date of the wedding the 16th instead of the 15th Xme. Melchior Küsell f. (lower left)

Very rare set of Court Hunts, held in Vienna in celebration of the wedding of the Emperor Leopold I and Margarita of Spain. Detestable as such performances are in the eyes of sportsmen, representations thereof are of great interest from sporting and historical point of view. The plates deal with stag, boar, fallowbuck, bear and badger hunting and badgering, the last being perhaps the most cruel form of such diversions.

Also proof states of Nos. 1, 5 and 6. Actual size 24.5 × 33.9 cm. (c. 30.1 × 42.2 cm. with margin)





THE CAMP OF THE ARMY OF THE REPUBLIC IN THE FOREST OF ST. GERMAIN, 1793.



AAN (ADRIAN VAN DER) (c. 1690–c. 1755?) Engraving.

Large plate containing stag hunt, moving to right, and boar hunt in distance. Numerous burlesque figures of hunters and huntsmen in foreground.

PLATE 197.

"A. Vander Laan inv. et fecit." in lower left corner of plate. Inscription: "Grote en algemeene Harten-en Zwynen Jagt, in't Koninkryk der half menssen, onder het beleid van den doorlugtigen Vorst Kortbeen Rondloofd, gehouwen op den veertiende der maand Kromnavel, in't inkrimpende Jaar 4175."

Forty lines of verse in five compartements, beginning on left: "Waak op! men hoord langs allen Kant . . ."

(50.3 × 58.5 cm. with margin)

Rare. This print is mentioned in Nagler, Vol. VIII, p. 131, No. 4.

LACROIX (1783–18?) Lithographs.

Stag hunting subjects:—

[1] Vue d'un Cerf chase par Monseigneur le Duc de Bourbon sur la Pelouse à Chantilly en 1775.

[2] Vue du Chateau de M^{le} le Duc de Bourbon et d'une chasse sur la Pelouse de Chantilly en 1822.

J. Beaufort 1822. Lith de Lacroix rue du Four No. 55. (c. 28.6 × 35 cm. with margin)

LANDSEER (SIR EDWIN) (1802–1873) Etchings.

Woburn Abbey Gamecards Nos. 2 & 3.

Signed Landseer. To platemark 15.5 × 23 cm. (34.5 × 51.2 cm. with margin)

LANE (R. J.) (fl. 1827–1858) and LYNCH (JAMES HENRY) (1836–1865) Chromolithograph.

His Royal Highness Albert Edward Prince of Wales, &c., &c. . . . Lake Price, Photo from the Life at Windor Castle. R. J. Lane A.E.R.A. & J. H. Lynch Lith. London, Published July 10th 1858 by J. Mitchell, Proof. M & N Hanhart imp^t. On India paper. (52 × 35.8 cm. with full margin)

Proof of a charming portrait of the late King Edward as a boy, in Highland dress.

Some of the finest English lithographs were produced by R. J. Lane. See Nagler, Vol. VIII, p. 192.

LANGE (JOHANN CARL) (Early 19th Century) Lithograph.

Der Anstand im Winter. (Hare shooting in Winter)

Lange lith., Gem. von Schulz., Stdr. v. Streuber & Kothe. (46 × 57 cm. with full margin)

LANGEVIN (?) (19th Century) Coloured Engravings on steel.

Le Parfait Chasseur. Description des diverses natures de chasses, gibiers de toute saison, races de chiens, ruses, engins, appeaux &c &c. Paris, Maison Basset, Rue de Seine, 33.

Gravé sur Acier par Langevin, 56 Rue des Noyers. Imp^e par Fosset, 19 rue du Faub^e St Jacques, Paris.

Single sheet, containing "Loi sur la Police de la Chasse. 3 Mai 1844 . . ." and fifteen coloured sporting scenes—birds, guns, implements, traps, etc.—with text. (54.5 × 71.5 cm. with margin)

LANZEDELLI (JOSEPH) (1774–1832) Chromolithographs.

(Jagd Album)

Twelve coloured plates without numbers. Each is inscribed: "Gemalt v. A. Jenick, Gedr. bei Joh. Hofelich, lith v. Lanzedelli. Verlag und Eigenthum von L. T. Neumann in Wien.

- | | | | | |
|------|-------------------|------------------------------------|--------------|---------------------------------|
| [1] | (27.7 × 37.2 cm). | Die Hirsch-Jagd. | Pürschfahrt. | (Stag Hunting) |
| [2] | (27.7 × 37.2 cm). | Die Hirschjagd. | Treibjagd. | (Stag Hunting) |
| [3] | (26.5 × 36.2 cm). | Die Haasen-Jagd. | No. 1. | (Hare Drive) |
| [4] | (25.6 × 36.2 cm). | " " " | No. 2. | (Hare Hunting) |
| [5] | (27.5 × 36.8 cm). | Die Schweins-Jagd. | | (Wild Boar Hunting) |
| [6] | (27.2 × 37 cm). | Die Wachtel und Rebhühner-Jagd. | | (Quail & Partridge Shooting) |
| [7] | (27.2 × 37 cm). | Die Rohrhühner-Jagd. | | (Coot Shooting) |
| [8] | (27 × 37 cm). | Die Fasan-Jagd. | | (Pheasant Shooting) |
| [9] | (26 × 36.5 cm). | Die Fuchs-Jagd. | | (Fox Shooting in the Mountains) |
| [10] | (27.5 × 37 cm). | Die Waldschnepfen-Jagd. | | (Woodcock Shooting) |
| [11] | (27.1 × 36.2 cm). | Die Steyerische Jagd. | | (Shooting in Steyermark) |
| [12] | (27 × 36.6 cm). | Die Enten und Moos-Schnepfen-Jagd. | | (Duck & Snipe Shooting) |

The measurements given above are of actual picture. All the plates measure about 43.5 × 57.2 cm. with full margin. Bound in quarter calf and mottled boards.

A fine set of very interesting shooting episodes, in brilliant colouring. Nagler spells the artist's name Lancedelly. See Vol. VIII, p. 177.

LARSEN (F.) (19th Century) Three coloured Lithographs.

- | | | | | | |
|-----|-----------------|-------------------------|--------------------|---|--------------------|
| [1] | (16.8 × 23 cm). | Bjørnejaegerne. | (Bear Hunting) | K. Bergslien pinx. F. Larsen lith. | [Larsen lith. |
| [2] | (15.8 × 25 cm). | Lapper paa Rensdyrjagt. | (Reindeer Hunting) | Jacobsen & Tidemand pinx. F. | |
| [3] | (20.7 × 16 cm). | Füglevildtjaegerne. | (Bird Shooting) | K. Bergslien del. Lith af Winckelmann & | [Sönnerr i. Berlin |

These three plates are inscribed: Udgivet og forlagtaf Chr. Tonsberg.

LASNE. See Asne.

LAULNE (STEPHAN DE) or LAUNE (ESTIENNE DE) (1510–1595?) Engraving.

(Actaeon surprising Diana and her nymphs bathing. Stag overwhelmed by hounds on left)

Signed "S" with the words "Cum. Privilegio. Regis" in lower corner of plate. (11.5 × 17.5 cm).

Engravings.

Six hunting plates, five signed: "Stephanus F. Cum pri. Regis." and one: "S. F. cum pri. Regis.," with no other inscriptions. They measure each 6.8 × 22 cm., and are mounted two on a sheet. **PLATE 172.**

- | | |
|-----|--|
| [1] | Bear surrounded by three armed hunters and dogs. On left bear climbing rocks dislodges boulders. Castle and house in distance. |
| [2] | Boar surrounded by four armed hunters, one with horn. Dogs assisting in attack. Two rabbits in left hand corner. One hunter in distance. |
| [3] | Wolf entangled in net being seized by three hunters with tongs. More huntsmen coming from right and left. |
| [4] | On left, huntsman shooting ducks on stream; in centre, another shooting hare with bow. Hawking and hunting scenes in background. Netting birds on right. |
| [5] | Stag surrounded by four huntsmen and dogs. On right, another stag pursued. In left distance, a castle. |
| [6] | Hare pursued by dogs and five hunters towards small stream. Two hounds on opposite side. |

Bound in half vel.

Rare. See Andresen, Vol. II, p. 23. According to him our set is in the first state, before the numbers and the addresses of Ciartres. A very interesting and well engraved series.

LAUWERS (CONRAD) (c. 1632-?) Engraving.

(Stag and hind, moving to the right at water's edge, attacked by nine dogs)

Franciscus Snyers inventor. C. Galle excudit Antverpiae. Coenrad Lauwers fecit.

(21 × 31.2 cm. with small margin)

For pendant to this print, look up Vorsterman (Lucas) in this section. Also see Wurzbach, Vol. II, p. 635.

LE BAS (JACQUES PHILIPPE) (1708-1782) Engraving.

Abois du Cerf.

J. B. Oudry pinx. Ja. Ph. le Bas sculp. A Monsieur le Chevalier de Breteuil

A Paris chez Jac. Ph. Le Bas Graveur du Cabinet du Roy. Arms in centre of lower margin.

Actual size 46 × 35.2 cm. (53.8 × 39.7 cm. with margin)

Very fine impression.

Engraving.

Prise du Héron.

C. Van Falens pinx. 3^e. Jac. Ph. Le Bas Sculp.

Tiré du Cabinet de Madame Van Falens à Paris chez l'auteur graveur du Roy 1741.

Arms in centre of lower margin (47 × 63.5 cm. with small margin)

A Monsieur Mead Medecin de Sa Majesté Britannique.

Four lines in Latin, beginning: "Ô quae Stagna suis" Also given in French.

Fine impression of a beautiful engraving. See Andresen, Vol. I, p. 76.

Etchings.

(Sporting Dogs) (Twelve numbered plates)

Each plate is inscribed: "Desportes p." and: "Le Bas f." Without titles.

(c. 17.5 × c. 13 cm. with small margin)

Bound in half calf, brown marbled boards.

Engraving.

Les Sangliers Forcés.

Dédié à Monseigneur Charles Gustave Comte de Tessin en 1738, gravé en 1741.

Ph. Woverman pinxit. 4^{me}. Jac. Ph. Le Bas Sculp. A Paris chez Le Bas graveur du Roy Tiré du Cabinet de Monsieur de Vaux. Arms in centre of lower margin

Actual size 44 × 64.6 cm. (55.7 × 73.5 cm. with margin)

Fine. See Nagler, Vol. VIII, p. 303.

Engraving.

La Curée faite.

(Wild boar and other game, including swan, hanging from tree)

J. B. Oudry inv. et deli. J. Ph. Le Bas sculp. A M^r Neilson Entrepreneur de la Manufacture Royale des Tapisseries des Gobelins Actual size 44 × 32.5 cm. (52 × 38.8 cm. with margin)

Engraving.

Rendez-vous de Chasse.

(Ladies and cavaliers resting. On left, mounted falconer with hawk. On right, servant seated near cadge. Boy with three dogs in centre)

C. Van Falens pin. Jac. Ph. Le Bas sculp.

à Paris chez Le Bas, graveur du Roy au bas de la rue de la Harpe 1745. Arms in centre of lower margin.

(56 × 40.5 cm. with lower margin containing title, and tiny margin all round)

See Nagler, Vol. I, p. 304.

LEBSCHÉE (CARL AUGUST) (1800-18?) Lithograph.

Jagd-Kalender.

Bey I. M. Hermann in München. Actual size 49.2 × 38.5 cm. (56.2 × 41.7 cm. with margin)

Rare. Proof. See Nagler, Vol. VIII, p. 313.

LECHARD (—) (Early 19th Century) Black, White and Red Chromolithograph.

Les Désagréments de la Chasse a courre.

Dessin de Stroobant. Ornaments par Lechard. Imprimerie de la Société des Beaux-arts.

Ten hunting pictures without titles, all on one sheet in floral frame with sporting emblems. (41.8 × 57 cm. with margin)

LEDIEU (PH.) (Early 19th Century) Two Aquatints.

[1] (Unkenneling. Two huntservants, three horses and pack)

[2] (Stag moving to left pursued by ten hounds in rocky country)

Artist's autograph printed in each plate in a lower corner. No. 2 has also the date 1836.

Both measure : actual size c. 48.5 × 64 cm. (c. 58 × 71.5 with margin)

Proofs before all letters.

LEEUW (WILLEM P. VAN DER) (1603-1665) Engraving.

(A Bear and Lion Hunt)

P. P. Rubens invent. Cor Van Merlen excud. Antverpiae. Wleeuw fecit.

(47.5 × 67 cm. with small margin)

Second state. Fine impression.

LE FEUBURE (CHARLES) (Early 19th Century) Twelve Lithographs.

(Title on cover) 12 Jagdszenen componirt und auf Stein gezeichnet von Charles le Feubure.

Verlag von J. B. C. Förtsch in Würzburg. Gedr. von J. Lacroix in München.

Each plate, measuring 15.4 × 19.9 cm., is numbered and inscribed as follows :

- | | | |
|---------------------------|-------------------------|-----------------------|
| 1. Die Gems-Jagd. | 5. Die Jagd auf Marder. | 9. Die Enten-Jagd. |
| 2. Die Hasen-Suche. | 6. Der Pürschgang. | 10. Der Anstand. |
| 3. Die Jagd auf Rothwild. | 7. Die Hühner-Jagd. | 11. Das Fuchstreiben. |
| 4. Die Fasanen-Jagd. | 8. Die Sau-Hatze. | 12. Die Gems-Jagd. |

In lower left of each plate is the monogram : *LF*.**LEGRAND (AUGUSTIN) (1765-1808?) Printed in colours.**

L'innocence Recon nue.

(On left, Genoveva with her son, protecting a wounded hind ; on right, mounted huntsman with hounds and followers)

Schall pinx. Gravé par Augustin Legrand. Se vend à Paris chez Depouille

Actual size 45.3 × 57 cm. (52.8 × 62.2 cm. with margin)

See Nagler, Vol. VI, p. 63.

LEMERCIER. (Early 19th Century) Hand-coloured Lithograph.

Apporte !

(Pointer bringing a hare to sportsman on right)

Au dépôt de Lith. quai Voltaire, N° 7. Lith. de Lemercier. (30.8 × 43.8 cm).

Lithograph.

La Chasse : Le Plaisir.—Le Déplaisir.

Paris, chez Aumont, rue J. J. Rousseau N° 10. Lith. de Lemercier. London published by Ch. Tilt 86 Fleet Street. Composé et Lith. par Jules David.

Fifteen sporting scenes on one sheet. (40 × 53 cm. with margin)

LEMERCIER—continued

Two Chromolithographs.

- [1] *Petits croquis de chasse* dessinés par V. Adam. Small sporting sketches lithographed by V. Adam. One large and eighteen small sporting vignettes printed on one sheet, with inscriptions beginning: "Lancé," "Chasse au Canard," etc. London published by Ch. Tilt 86 Fleet Street. Paris publié par Jeannin rue du Croissant N° 20. London Published by Bailly et Ward & Co.
- [2] (Titles as above)
- One large and eighteen small sporting vignettes printed on one sheet, with inscriptions beginning: "Sortie du chenil," "L'affût," etc. Addresses as above. (Size of sheets: 54 x c. 36 cm).

Lithographs.

Passe Temps par V. Adam.

Signed V. Adam., inscribed: Lith de Lemer cier et Tessari et C^{re} rue du Cloître N D N 4.

A collection of twelve small sporting vignettes, printed on one sheet round a centre piece called "Chasse au Daim." (30.8 x 24 cm).

Two Chromolithographs.

- [1] *Les Cailles*; Chiens d'arrêt noirs anglais. (Two black pointers before two quail, sportsman behind)
- [2] *Le Laisan*; Chiens de Blenheim. (Three spaniels pursuing a cock pheasant)
- Both: Lith de Lemer cier, rue de Seine S. G. 55. à Paris chez Aumont . . . [1] has the inscription "Francis C." and
- [2] Francis del. Both measure: actual size c. 18.5 x 25 cm. (30.5 x 43.5 cm. with margin)

LEMERCIER. See also Adam (Victor).

LENTZE (FR.) (Early 19th Century) Chromolithograph.

St. Hubertus.

(Coloured picture, in an ornamental framework, showing the different animals of the chase)

Gez. v. Adalb. Müller. Lith. v. Fr. Lentze. Druck d. lith. Anst. v. W. Loell et Berlin. Verlag und Eigenthum v. Fr. Karafiat in Brünn. (Size of sheet: 54.3 x 41.3 cm).

LEOPOLD (JOHANN CHRISTIAN) (Early 18th Century) Three Mezzotints.

(Hunting Scenes. Titles in Latin and German)

- [1] *Tauri Dilaniatio.* Invictis Canibus venari, longuida res est . . .
- [2] *Ursorum Infectatio.* Bestia vix usquam reperitur saevior Ursis . . .
- [3] *Cervorum Venatio.* Latratu terrent, laviant ac dente molossis . . .

Each plate is inscribed: "Ioh. Christ. Leopold excudit Aug. Vind. Cum Priv. Sac. Caes. Maj.," and has four lines of Latin and German in the lower margin. Actual size c. 46.5 x . . . 62 cm. (c. 60.8 x 80.5 cm. with margin)

LERPINIÈRE (DANIEL) (1745-1785) Engraving in contemporary hand colouring.

A Hunting Piece.

Wooton pinxit. D. Lerpiniere sculpsit. In the Hunting Hall at Houghton. Size of the Picture 16 " 10 by 18 " 15 long. Published Dec' 1st 1778 by John Boydell Engraver in Cheapside London.

The names: "Mr Tho^r Turner," "S^r Rob^t Walpole," "Col^l Charles Churchill" are engraved in the lower margin. John Boydell excudit. 1778. Coat of arms in centre of lower margin.

48.3 x 61 cm. to platemark (51 x 63.4 cm. with margin)

The date of Wooton's birth seems to be unknown, but he died in 1765, and, as a painter of sporting subjects, some of which show real merit, he was one of those from whose pictures and engravings we learn the manner in which hunting was carried on in the middle of the 18th century. In this respect we venture to differ from Captain Siltzer (see p. 316) who thinks that the few engravings existing of this artist are of secondary importance.

The interest of this print, showing three hunters and their servants in the centre of the pack, is enhanced by the addition of the names of the three principal horsemen.

LERPINIÈRE (DANIEL)—*continued*

The same, uncoloured.

Printed in colours.

(The ten dogs) (Group of Dogs : 1 greyhound, 2 bloodhounds, 4 spaniels (two coupled) and 3 greyhounds in distance)
(42 × 56.5 cm. without margin)

A beautiful impression, but remargined. Lerpinière was a pupil of Vivares and died in London at the age of 40 years. Nagler, Vol. VIII, p. 401.

LEVACHEZ (CHARLES FRANÇOIS GABRIEL) (Early 19th Century) Coloured Aquatint.

Le Renard pris. (Death of the Fox)

Dessiné par C^{le} Vernet. Gravé par Levachez. à Paris chez Ch^{les} Bance, rue J. J. Rousseau, No. 10.

(30.8 × 43.7 cm).

A fine print, after the famous Carle Vernet.

LEVACHEZ (JEAN CHARLES) (Early 19th Century) Aquatints.

Fox-Hunters. (Six hunting plates, numbered as below).

No. 1. (Huntsman and hounds issuing from stable)

No. 2. (Two huntsmen, one with horn, and five hounds, facing left)

No. 3. (Huntsmen in full chase towards the right ; one with horn on left shoulder holds hat in right hand)

No. 4. (Hunter with two hounds moving to left ; lady and hunters in distance)

No. 5. (Huntsman, moving to right, using whip on hounds) [distance]

No. 6. (Huntsman, with horn round shoulder and hat in right hand, entering water ; fox pursued by hounds in

Each plate bears the title : "La Chasse au Renard—Fox-Hunters," and the inscriptions : "Dessiné par C^{le} Vernet," "Gravé par Levachez," à Paris rue St. Lazare N^o 42 " and "Déposé à la Bibliothèque Imp^{le}" Plate 3 is signed "C. Vernet." Actual size 31 × 41.5 cm. (36.5 × 46.3 cm. with margin)

Quarter vel. blue mottled boards. Fine condition.

LEVENS (T.) (Early 19th Century) Engraving on India paper.

The Sportsman's Cup. An Epitome of the Chase.

Engraved by T. Levens from a drawing by Howitt. Published by A. Bengo Maiden Lane Covent Garden Sept' 4th 1824. Actual size 32 × 19 cm. (43.5 × 30 cm. with margin)

LEWIS (CHARLES GEORGE) (1808–1880) Mezzotint.

The Melton Breakfast.

Painted by Fra^s Grant Esq^{re}. Engraved by Cha^s G. Lewis. London Published, Oct 1, 1839 by Hodgson & Graves, Her Majesty's Printsellers, 6, Pall Mall.

Actual size 46.2 × 72 cm., 56 × 80 cm. up to platemark (68 × 98 cm. with full margin)

Fine proof on India paper, with artist's name and title in etched letters in margin.

Rare. With this picture there is a pamphlet, entitled : "The Melton Breakfast,"

Engraved in Mezzotinto by Charles G. Lewis, Esq. from the well-known picture painted for Rowland Errington, Esq. by Francis Grant, Esq. and exhibited at the Royal Academy 1839. Prints £3. 3s—Proofs £5. 5s.—Before Letters £6. 6s. London : Published by Hodgson & Graves

8° (21.7 × 13.5 cm). 8 pp. including title. Engraved folding keyplate on pink paper (21.7 × 25 cm.), and original pink wrappers, with Royal Arms and title on front cover.

Bound in half vel.

LEWIS (CHARLES GEORGE)—*continued*

Mezzotint.

(Lord and Lady Middleton and family) (After E. R. Smythe) On India paper; proof before all letters.
Actual size 51.5 x 91.8 cm. (64 x 101 cm. up to platemark)
From the Schöller collection. Not mentioned by Siltzer.

Etching.

(A Falcon)

Painted by Edwin Landseer R.A. Etched by Charles G. Lewis London, Published Feb. 24 1842 by Graves & Warmley . . . 6 Pall Mall India paper proof; etched lettering (63.5 x 44 cm. with margin)

Etching.

(Hooded Hawk)

Painted by Edwin Landseer, R.A. Etched by Charles G. Lewis. India paper proof; etched lettering.
(63.5 x 43.8 cm. with margin)

An unlettered state. (64 x 44.8 cm).

LEWIS (FREDERICK CHRISTIAN) (1779-1856) Coloured Aquatints.

THE QUORN HUNT. Eight aquatinted plates in colours, numbered, bearing inscriptions as below.

Top margin: 'THE QUORN HUNT' (Plate No.) Most respectfully Dedicated to the Gentlemen in the Quorn Hunt, By their obliged & humble Servant, Rudolph Ackermann, 191 Regent Street. Lower margin: Drawn & Etched by H. Alken. Engraved by F. C. Lewis London, Published Feb. 1835, by Rudolph Ackermann, at his Eclipse Gallery, 191, Regent Street.

In addition to the above is printed in the lower margin of each plate a title and letterpress:—

Plate I. THE MEET.

Let us suppose ourselves at Ashby Pasture, in the Quorn Country, with Mr Osbaldeston's hounds—Let us indulge ourselves with a fine morning, in the first week of February, and at least two hundred well-mounted men by the cover's side. Time being called—say a quarter past eleven, nearly our great grandfather's dinner hour—the hounds approach the gorse.

Vide Quarterly Review No XCIII Page 234. [Key names. Jack Stevens and Mr Osbaldeston]

Plate II. DRAWING COVER.

'Hark in, hark!' with a slight cheer & perhaps one wave of his cap, says Mr Osbaldeston, and in an instant he has not a hound at his horse's heels.—In a very short time the gorse appears shaken in various parts of the cover—apparently from an unknown cause, not a single hound being for some minutes visible. Presently one or two appear, leaping over some old furze which they cannot push through, & exhibit to the field their glossy skins and spotted sides—The cover shakes more than ever. Every stem appears alive, & it reminds us of a corn-field waving in the wind. In two minutes the stems of some more hound are seen flourishing above the gorse. 'Have at him there' hollers the Squire—the gorse still more alive, & hounds leaping over each other's backs. 'Have at him there again'—'a fox for a hundred!' reiterates the Squire, patting his finger in his ear, and uttering a scream which, not being set to music, we cannot give here—Jack Stevens looks at his watch. At this moment 'John White,' 'Val-Maher,' 'Frank Holyoake,' and others, are seen creeping gently on towards a point at which they think it probable he may break. 'He kicks'—At this interesting period a Snob just arrived from a very rural country, and unknown to any one, but determined to witness the start, gets into a conspicuous situation: "Come away, Sir" hollers the master, 'What mischief are you doing there? Do you think you can catch the fox?'—A breathless silence ensues.—At length a whimper is heard in the cover, like the voice of a dog in a dream—it is Flounphier, & the Squire cheers him to the echo. In an instant a hound challenges, & another & another—'Tally ho!' cries a countryman in a tree.

Vide Quarterly Review No XCIII. Page 234 [Key names—Mr Craddock, Jack Stevens, Mr Osbaldeston, Mr Coke, Mr White, Mr Holyoake, Snob]

LEWIS (FREDERICK CHRISTIAN)—continued**Plate III. TALLI-HO! AND AWAY.**

'He's gone' exclaims Lord Albanley; and, clapping spurs to his horse, in an instant is in the front rank. As all good sportsmen would say, 'Ware hounds!' cries Sir Harry Goodricke. 'Give them time,' exclaims Mr John Moore. 'That's right,' says Mr Osbaldeston, 'spoil your own sport as usual.' 'Go along,' roars out Mr Holyoake, 'there are three couple of hounds on the scent.' 'That's your sort,' says 'Billy Coke.' A turn and a momentary loss of scent in the few hounds that have shot a-head, joins head and tail together, and the scent being good, every hound settles to his fox; the pace gradually improves; vires acquirit eundo; a terrible burst is the result!

Vide Quarterly Review N^o XCIII. Page 235. [Key names. Mr Maher, Mr Holyoake, Snob, Mr White, Lord Albanley, Mr John Moore, Mr Osbaldeston, Mr Coke, Mr Cradock, Sir Harry Goodricke]

Plate IV. THE PACE BEGINS TO TELL!

After running at best pace for nineteen minutes the hounds come to a fault, and for a moment the fox has a chance. The Squire hits him off like a workman, and the pack again settle to the scent. Some begin to shew symptoms of distress. Two horses are seen loose in the distance a report is flying about that one of the field is badly hurt, and something is heard of a collar-bone being broken, others say it is a leg; but the pace is too good to enquire. A cracking of rails is now heard, and one gentleman's horse is to be seen resting, nearly balanced, across one of them, his rider being on his back in the ditch, which is on the landing side. 'Who is he?' says Lord Brudenell to Jack Stevens. 'Can't tell, my Lord; but I thought it was a queerish place when I came o'er it before him. It is evidently a case of peril, but the pace is too good to afford help.

Vide Quarterly Review N^o XCIII. Page 237. [Key names. Jack Stevens. Lord Brudenell]

Plate V. 'SNOB' IS BEAT!

'Snob' all this time has gone quite in the first flight, and is here in the best company. Wishing however to out-Herod-Herod, and to have a fine story to tell when he gets home, he pushes to his speed on ground on which all Leicestershire men are careful, and the death-warrant of the little bay horse is signed. It is true he gets first to the gate, and has no idea of opening it; sees it contains five new and strong bars, that will neither bend nor break; has a great idea of a fall, but no idea of refusing; presses his hat firmly on his head, and gets his whip-hand at liberty to give the good little nag a refresher; but all at once he perceives it will not do. When attempting to collect him for the effort he finds his mouth dead and his neck stiff; fancies he hears something like a wheezing in his throat; & discovering, quite unexpectedly, that the gate would open, places the hook of his whip under the latch, just as John White goes over it close to the hinge-post, and Captⁿ Ross, upon Clinker, follows him.

Vide Quarterly Review. N^o XCIII. Page 238. [Key names. Mr Osbaldeston, Mr Holyoake, Captⁿ Ross, Mr White, Snob.]

Plate VI. FULL-CRY—SECOND HORSES.

Another short check enables thirteen men out of two hundred to get their second horses, and the hounds again settle to the scent at a truly killing pace. 'Hold hard, Holyoake!' exclaims Mr Osbaldeston (now mounted on Blucher), knowing what double quick time he would be marching to, with fresh pipes to play upon, and the crowd well shaken off; 'pray don't press 'em too hard, and we shall be sure to kill our fox. Have at him there, Abigail and Fickle, good bitches—see what a head they are carrying! I'll bet a thousand they kill him!' The country appears better and better. 'He's taking a capital line' exclaims Sir Harry Goodricke. 'Worth a dozen Reform Bills,' shouts Sir Francis Burdett, sitting erect upon Sampson, and putting his head straight at a yawner. 'We shall have the Whissendine brook,' cries Mr Maher, who knows every field in the country, 'for he is making straight for Teigh.' 'And a bumper too, after last night's rain,' holloas Captⁿ Berkeley, determined to get first to some still rails in the corner. 'So much the better' says Lord Albanley, 'I like a bumper at all times.' 'A fig for the Whissendine,' cries Lord Gardner; 'I am on the best water jumper in my stable.'

Vide Quarterly Review, N^o XCIII. Page 238. [Key names. Mr Osbaldeston, Mr Holyoake, Mr Maher, Captⁿ Berkeley, Dick Christian. Sir F. Burdett. Sir H^y Goodricke. Lord Albanley. Lord Gardner.]

LEWIS (FREDERICK CHRISTIAN)—*continued*

Plate VII. THE WHISSENDINE APPEARS IN VIEW.

The Prophecy turns up. Having skirted Rankborough gorse, the villain has nowhere to stop short of Woodwell-head cover, and in ten minutes, or less, the brook appears in view. Six men, out of twelve, take it in their stride—three stop short, their horses refusing the first time, but come well over the second; and three find themselves in the middle of it. The gallant "Frank Forester" is among the latter, and having been requested that morning to wear a friend's new coat, to take off the gloss & glare of the shop, he accomplishes the task to perfection in the bluish black mud of the Whissendine, only then subsiding after a three days' flood. 'Who is that under his horse in the brook?' enquires that good sportsman & fine rider, M^r Green of Rolleston, whose noted old mare had just skimmed over the water like a swallow on a summer's evening. 'Only Dick Christian,' answers Lord Forester, ' & it is nothing new to him.' 'But he'll be drowned,' exclaims Lord Kinnaird. 'I shouldn't wonder,' observes M^r Coke. But the pace is too good to enquire.

Vide Quarterly Review. N^o CXIII. Page 239. [Key names. M^r Coke. Frank Forester. Lord Kinnaird. M^r Green. Dick Christian. Lord Forester.]

Plate VIII. THE DEATH.

The *Ænëid* of Virgil ends with a death, and a chase is not complete without it. The fox dies within half a mile of Woodwell head, evidently his point from the first; the pack pulling him down in the middle of a large grass field, every hound but one at his brush. Jack Stevens with him in his hands would be a subject worthy of Edwin Landseer himself—a black thorn, which has laid hold of his cheek, has besmeared his upper garments with blood, and one side of his head and cap are cased in mud, by a fall he has had in a lane, his horse having alighted in the ruts from a high flight of rails; but he has ridden the same horse throughout the run, and has handled him so well, he could have gone two miles further, if the chase had been continued so long. Osbaldeston's whoop might have been heard to Cottesmore had the wind set in that direction, and every man present is extatic with delight. 'Quite the cream of the thing,' says Lord Gardner. 'The cream of everything in the shape of fox-hunting,' observes that excellent sportsman Sir James Musgrave looking at that moment at his watch. 'Just ten miles, as the crow flies, in one hour and ten minutes, with but two trifling checks, over the finest country in the world. 'What superb hounds are these!' added the baronet, as he turned his horse's head to the wind. 'You are right' says Colonel Lowther 'they are perfect. I wish my father had seen them do their work to day'—Some of the field now come up who could not live in the first flight; but as there is no jealousy here they congratulate each other on the fine day's sport and each man turns his head towards home.

Vide Quarterly Review N^o XCIII. Page 243. [Key names Hon^{ble} Col. Lowther. M^r Osbaldeston Jack Stevens. Sir James Musgrave.]

(61.5 x 34 cm). Watermark: J. Whatman.

Mounted and bound in half green mor.

LIGNY (DE) (Early 19th Century) Two Chromolithographs.

Souvenir de Chasse. By V. Adam.

No. 1. (Nine small sporting pictures on one sheet, with titles, beginning: "Le Rendez-vous des Chasseurs,")

No. 2. (Nine small sporting pictures on one sheet, with titles, beginning: "Le Renard,")

A Paris chez Berrieux, Rue St Jacques N^o 22. Lith. de Ligny. (Size of sheet: 34.5 x 54.5 cm).

LISLE (JOE) (Early 19th Century) Hand-painted Lithograph.

A Good Marksman. "I'll bet you a Tanner" (Caricature)

W. Spooner 259 Regent St. Joe Lisle fecit. (16.5 x 21 cm. with margin)

LOIZELET (E.) (19th Century) Etching.

(Invitation Card)

E. Loizelet sc. 1861 imp. Ballet q. de la Tournelle 35.

15.5 x 21.5 cm. to platemark (30.5 x 44.5 cm. with margin)

LONSING (FRANZ JOZEF) (18th Century) Engraving.

Meleager et Atalanta.

Giulio Romano delin. Franc. Lonsing sculpsit 1772. Romæ in Aedibus Burghesianis existens.

Actual size 24.1 × 47.1 cm. (40.3 × 57.3 cm. with margin)

For the original sketch by "Romano (Giulio)" see Drawings.

LORAINE SMITH. See Smith.**LOWRIE (ROBERT) (1740-1804) A pair of Mezzotints in contemporary colouring, numbered 258 and 259.**

No. 258. Arthur Wentworth of Bulmer, near Castle Howard Yorkshire Aged 75. Earth Stopper to Charles late Earl of Carlisle;

N. Drake Pinx^t London, Publish'd by Rob^t Sayer, 53, Fleet St^t

(Wentworth, with lantern, riding to left, with two dogs. Fox in distance)

No. 259. Cotton Decks of Stanfield in Suffolk Aged 75. A noted Breaker of Pointers, has attended New Market meetings these 30 Years past is Qualified to Hawk, Hunt, &c. by the Hon^{ble} Cha^s Bertley.

F. Sortorious pinx^t Rob^t Lowrie fecit. London, Printed for Rob^t Sayer N^o 53 in Fleet Street
2 March 1772.

(Cotton Decks riding, with gun, to the right, accompanied by two dogs)

Both measure: actual size 24 × 35 cm. (28.6 × 41 cm. with margin)

Two quaint prints in mint state. With No. 258 there is a small engraving of the same scene. Printed for J. Smith. No. 35 Cheapside. (19.5 × 22 cm. with margin)

LUPTON (THOMAS GOFF) (1791-1873) Mezzotint.

The Northumberland Hunt.

Painted by J. W. Snow, Newcastle. Engraved by Thomas Lupton. London Published Jan^y 1st 1840 by Hodgson & Graves, Printsellers by special Appointment to Her Majesty, 6 Pall Mall

Actual size 46.5 × 75 cm. ; 55 × 80.5 cm. up to platemark (68.8 × 101.5 cm. with full margin)

Proof before letters with large margin. Siltzer, p. 360. From the Schöller collection.

LYNCH (J. H.) See Lane (R. J.)



(P.) (Early 19th Century) Coloured Aquatint.

Citizen's Sporting.

Every Mortal some favorite pleasure pursues.

(Three citizen sportsmen, one of whom has fired a blunderbuss at a lamplighter)

M Fecit. Pub^d April 1st 1803 by S. W. Fores 30 Piccadilly. (Caricature)

(30.8 x 43 cm. with margin)

MADDOX (?) (Early 19th Century) Coloured Etching.

How to do things by halves. Stant cactera tigno.

H. Bunbury Esq^r Delin. Maddox Sc. (Caricature) (29.8 x 24 cm. with margin)

MAIER (F. S.) (Early 19th Century) Lithograph.

Eine Jagdparthie im Grossh : Wildpark bei Carlsruhe.

Johann Kikner pinx. S. Maier lith.

(A Shooting Party given by the Grand-duke of Baden. The names of the chief personages in this picture are engraved in the lower margin. They include the Grand-duke of Hessen) (46 x 59 cm. with margin)

MAILE (GEORGE) (fl. 1825) Coloured Aquatint.

Dead Game (Hare, two Partridges & Snipe)

Painted by G. Stevens. Engraved by G. Maile. London, Published Aug^t 6. 1823 by G. Stevens, 2 Northumberland Street, New Road. (31.5 x 26.5 cm. with margin)

And **MERKE (H.) (fl. 1820) Aquatint.**

Roe=Bucks. (Two dead roe does and gun, guarded by two setters)

Painted by P. Reinagle A.R.A. Engraved by Maile & Merke.

To the Right Hon^{ble} Lord James Murray, this Plate of Roe=Bucks is most respectfully dedicated by C. Random D. B.

London Pub. April 2. 1810 by C. Random D. B. at the Sporting Gallery, N^o 5 Hart St^t Bloomsbury Square.

(44 x 56.5 cm. with margin) See Siltzer p. 361.

MAILE. See also Sutherland (T.)

MAJOR (THOMAS) (1714-17?) Engraving.

The Return from a Course on Lambourn Downs Near Ashdown Park a Hunting Seat

(Huntsman leading his horse, showing a hare to his master. Two greyhounds near by) Seymour pinx.
Major sculp^d Arms. (49.5 × 62 cm. with small margin)

Dedicated to Lord Craven Publish'd July 1756. Nagler Vol. IX, p. 197. Siltzer, p. 248.

From the Gilbey collection.

MARTIN (J.) (1795-?) Engraving.

(Engraving containing sporting subjects. On the upper left a party of sportsmen upsetting a table; on the right three boys and a girl chasing a squirrel; below five sportsmen, of whom two have fallen into the water)

In upper margin are two verses, beginning: "C'est vivre en abondance" In the lower margin are printed eight lines of verse in German. I. Martin Will exc. A. V. [Plate] N° 189. (22.3 × 29.4 cm).

MARTINO DA UDINE. See P. P. (Pellegrino da San Daniele)**MATHAM (ADRIAN) (fl. 1620-1630) Engraving.**

Elck mëynt sÿn Ūyl een Valk sÿn.

Signed A. V. Venne inue A. Matham fecit. (14.3 × 14.3 cm. with margin)

An amusing caricature of two falconers, who treat their owls as falcons.

MAURER (CHRISTOPH) (1558-1614) Etching.

(Stag Hunt. In the foreground a stag has fallen overwhelmed by dogs. From the left a hunter moves with a spear. On the right a mounted hunter is crossing a small bridge. In the distance are seen a river, castle and high rock)

Christoph Maurer fecit. 1610. Circular. 20.8 cm. diameter (29 × 22 cm. with margin) **PLATE 198.**

Rare. Excellent impression, with large margin. Bartsch Vol. IX, pp. 387-8 (No. 3). For Drawings by Maurer, see next Section.

MAYNARD (W.) (Late 18th Century) Engraving.

The Patent Gun that Kills in all Directions.

PLATE 199.

Drawn by J. Dunthorne. Etch'd by W. Maynard. Pub'd Oct^r 15. 1788 by W. Maynard, N° 1. St Martins Court. Leicester Fields.

Actual size 27.5 × 35 cm. (35.4 × 43 cm. with margin) Watermark: Crown, fleur-de-lys and GR.

MECKENEM (ISRAHEL VAN) (1450?-1503) Engraving.

(St. Hubertus [or St. Eustachius])

(Stag on left; in centre the saint kneeling near two hounds; on right mounted attendant holding another horse)

Circular in form with a diameter of 4.2 cm.

Very rare and very early representation of the patron saint of all hunters. Reproduced on title pages of Vols. I, II and III of this catalogue.

MELTON BREAKFAST (Engraving) See Lewis (Charles G.)**MELTON HUNT (THE) See Humphrys (William)**



MAJOR (THOMAS) (1714-17?) Engraving.

The Return from a Course on Lambourn Downs Near Ashdown Park a Hunting Seat

(Huntsman leading his horse, showing a hare to his master. Two greyhounds near by) Seymour pinx.
Major sculp^t. Arms. (49.5 × 62 cm. with small margin)

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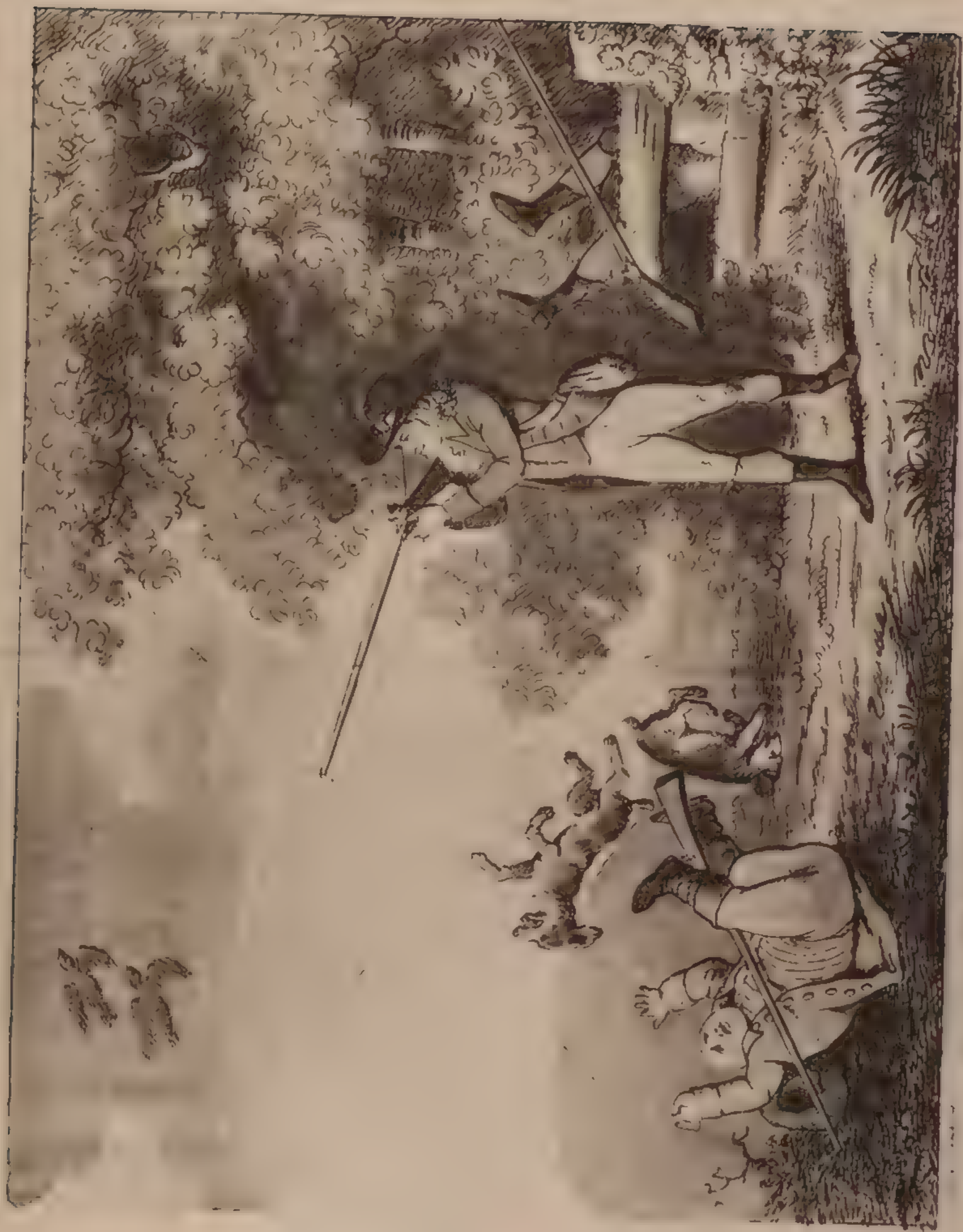
(Stag on left; in centre the saint kneeling near two hounds; on right mounted attendant holding another horse)

Circular in form with a diameter of 4.2 cm.

Very rare and very early representation of the patron saint of all hunters. Reproduced on title pages of Vols. I, II and III of this catalogue.

MELTON BREAKFAST (Engraving) See Lewis (Charles G.)**MELTON HUNT (THE) See Humphrys (William)**





MENDOUZE (?) (Early 19th Century) Lithographs.

Six Hunting Plates. Each bears a title and inscriptions: "Lecler (Jules Bonnemaison) del." "Litho de Mendouze," "Publié par Mendouze impr. Lithog: rue St Pierre-Montmartre N° 10."

[1] Rendez-vous pour la Chasse.

[3] Le Cerf aux Abois.

[5] Chasse au Renard.

[2] Chasse au Sanglier.

[4] Chasse au Courre.

[6] Retour de la Chasse.

Actual size c. 19.5 x c. 28 cm. (29.5 x 44 cm. with margin)

Quarter vel., blue mottled boards.

MENZEL (ADOLPH) (1815-1905?) Pen and ink sketch lithographed.

Jagdeinladung. (Invitation to a Shooting Party) Signed: *M* (11 x 15 cm).

Sketched in pen and ink and lithographed.

A large Membership certificate for a Rifle Club in Berlin. Signed: Adolph Menzel f 1839.

Very rare with the address (as this has) of L. Sachse & Co., as the stone was lost in 1848. Adolph Menzel was a famous Berlin artist. (Whole sheet: 48.5 x 65 cm).

MERIAN (MATTHÄUS) (1593-1650) Engravings. All bound in one volume.

Twenty-five landscapes, including frontispiece, unnumbered but with two lines of verse in Latin and in German

[1] Frontispiece. On banner flanked by Pan & Chronos: *Novae Regionum aliquot . . . incisae per Matthaeum Merianum Basiliensem Anno 1624. Peter Aubry Excudit Argent.*

[2] Meaux en Brÿ. *Fert collo . . .*

[13] (No name) *Saluus honor . . .*

[3] Der See zu Stutgart. *Vore nouo . . .*

[14] Schissreyn zu Stutgart. *Sit Polyp . . .*

[4] (No name) *Fronte placet . . .*

[15] (No name) *Fallit aues . . .*

[5] (No name) *Sopitum lepores.*

[16] Berck am Necker. *Lapsus equo . . .*

[6] (No name) *Corrige, dum . . .*

[17] Turckheim am Necker. *Quos nor . . .*

[7] Bev Stutgart. *Si nec ungue . . .*

[18] (No name) *Ignem caesa . . .*

[8] Zu Necker Gmünd. *Tecum habita . . .*

[19] (No name) *Vive domi . . .*

Matthaeus Merian fecit.

[20] Auff den Plawen. *Coelo mens . . .*

[9] Schwallbach. *Cernis ut . . .*

[21] Hiltzlinger Kheyn. *Sunt aur . . .*

[10] (No name) *Si ratio . . .*

[22] (No name) *Pisa canis . . .*

[11] (No name) *Vir bonus . . .*

[23] (No name) *Quis poterit . . .*

[12] (No name) *Dextra facem . . .*

[24] Kanstatt. *Ingrato Cuculus . . .*

[25] (No name) *Plus ratio . . .*

Each measures 13.8 x c. 17 cm. (19.3 x 27.2 cm. with full margin)

Fine impressions. See Nagler, Vol. X, p. 195. This set is called "The Landscapes with emblems." No. 15 has a bird netting scene and No. 20 shows a fine stag in a wood.

Engravings.

Eighteen landscapes, including frontispiece, unnumbered and without any inscriptions below the plates.

[1] Frontispiece: On a tanned goatskin suspended from trees and flanked by mythological figures and two goats the inscription:

Novae Regionum aliquot amaenissimarum delineationes. Ex Naturali Locorum positu desumptae et aeri incisae per Matthaeum Merianum Basiliensem. Anno 1625 Peter Aubry excudit.

[2] Neuburg am Necker.

[8] Hilteliffgē.

[14] Wisen bey Basel.

[3] Hiningen.

[9] Angenstein.

[15] Hiltelingen bey Basel.

[4] An der Wisen bey Basel.

[10] Bey Basel.

[16] Stras zū newen Haus.

[5] Basel (night scene)

[11] (No name) *Matth. Merian in et fecit.*

[17] Kleyben bey Basel.

[6] Eimeltinger.

[12] Hiltelingen.

[18] bey Hinningē.

[7] Zu Basel.

[13] (No name)

Title measures c. 13.5 x 16.9 cm., the others vary slightly, but all measure 19.3 x 27.2 cm. with full margins.

Rare. Apparently not known to Nagler and Andresen. Proof impressions. No. 4 shows a hunter with a spear and hound. No. 8 duck and rabbits. No. 10 a huntsman with three hounds. No. 14 a hare hunting scene. No. 17 a fishing scene and No. 18 a sportsman shooting ducks.

MERIAN (MATTHÄUS)—*continued*

Engravings.

Twenty-six landscapes, including frontispiece, numbered and without any inscription below the plates.

1. Frontispiece. Six men hoisting up a board bearing the following inscription :

Novae quaedam ac Paganae Regiunculae circa Acidulas Swalbacenses delineatae per Antonium Miruleum in aes vero incisae per Matthae: Merianum 1620. Peter Aubry Ex.

- | | |
|---|--|
| 2. (Two houses with smoking chimneys) | 15. (Two men jeering at woman talking to leper) |
| 3. (Cow and three goats in village) | 16. (Two men with basket and dog seated near gate) |
| 4. (People dancing to bagpipes) | 17. (Horsemen fording river, woman washing) |
| 5. (Two horse cart with barrel. Cock to left) | 18. (Priest baptising man in river. Elaborate vehicle near by) |
| 6. (Two men and horse near bridge) | 19. (Angel appearing to woman and child) |
| 7. (Saint, and lion and donkey) | 20. (Pig and fowl in cottage yard) |
| 8. (Women washing near boat) | 21. (Village scene : four duck on left) |
| 9. (Two hunters and dog helping woman to drive | 22. (Village scene : four fowl on right) |
| 10. (Two men loading two mules) cattle) | 23. (Robbers attacking traveller) |
| 11. (Goats and chicken in yard) | 24. (Village scene, dog, goat and man) |
| 12. (Horseman and beggar; four men drinking on right) | 25. (Two travellers seated on right of wooded lane) |
| 13. (Man and woman with basket) | 26. (Man passing unattended cart in village) |
| 14. (Man repairing scythe) | |

These pictures vary from 11.9–12.5 × 16.5–17.5 cm. to the platemark, but all measure 19.3 × 27.2 cm. with full margins.

See Nagler, Vol. X, p. 195, and Andresen Vol. II, p. 160.

Proof impressions. Some of the prints are supposed to have been made after Holbein's designs. The painter Miruleus mentioned on title page is A. Mirou, an excellent painter who flourished about 1614–1653.

Engravings.

An unnumbered set of the four seasons, each print containing four lines of Latin verse :

- | | |
|---------------------------------------|---|
| [1] Ver. Elysios campos | [3] Auctumnus. Bacchus et auratis |
| [2] Aestas. Aspice pregnantes | [4] Hyems. Amisere comas |

14.3 × 18.2 cm. to platemark (19.3 × 27.2 cm. with full margin)

No. 1 is inscribed : M. Merian fecit. P. Aubry. Ex : , and No. 4 M. Merian fecit, Basileæ A° 1622.

See Nagler, Vol. X, p. 194 and Andresen, Vol. II, p. 160.

Engravings.

The twelve months (unnumbered and with two lines in Latin and two in German verse. Each print bears the sign of the zodiac. No. 1 is inscribed : M. Merian fecit. P. Aubri excudit., No. 4 has M. Merian fecit. and No. 12 M. Merian fecit, Basileæ.)

- | | |
|---|--|
| [1] Ianuarius. Iane biceps | [7] Iulius. Ast quando |
| [2] Februarius. Necde nocte | [8] Augustus. Hic demum |
| [3] Martius. Martius ecce nouis | [9] September. Necsat : Libra |
| [4] Aprilis. Quando sinus | [10] October. Ergo cauosq; |
| [5] Maius. Omnia nunc | [11] November. . . . Canas |
| [6] Iunius. Sol canerum | [12] December. Acceptus geniis |

13.8 × 16.8 cm. to platemark (19.3 × 27.2 cm. with full margin)

See Nagler, Vol. X, p. 194.

MERIAN (MATTHÄUS)—*continued*

Engravings.

A set of thirty-six views, divided into groups of six lettered b–g in lower margin.

- [1] (Two men with guns by a pond at edge of wood)
- [2] (Wagon and horse. Man with gun and two dogs behind)
- [3] (Two men on horseback entering wood. Man with gun behind)
- [4] (Blind man with dog crossing small bridge over river)
- [5] (Man on horseback near ruined castle; water and sailing boats on right)
- [6] (Man on horseback with two dogs crossing plank bridge. Castle on right)
- [7] (A water mill; man with staff passing by, other men in distance)
- [8] (Large tree overhanging reedy pond with duck)
- [9] (Two men with staves talking under large tree. Castle on right)
- [10] (Large house built very near water and surrounded by trees. Men in boat)
- [11] (Men with guns coming down steep rocky path; ruins in water on right)
- [12] (A harbour with ruins on left)
- [13] (Man driving sheep along by side of stream. "Ternweiler" inscribed at top)
- [14] (Man driving yoked oxen; another following a boar. "Ternweiler" inscribed above)
- [15] (One man on horseback, another at side with gun, going through village. "Brighen" inscribed above)
- [16] (Village scene. Man on horseback, woman leaning over fence. "Saugern" inscribed above)
- [17] (Man in village street belabouring woman. "Em Capell, bey Maulbrunn" inscribed at top)
- [18] (Group of five tree fellers by a pile of tree trunks. "Biersee bey Basel" inscribed above)
- [19] (A park with large buildings around. People outside. "Iustgarten zu Stuttgart")
- [20] (Man milking sheep on left; fisherman with net on right. "Der Neckar" inscribed above)
- [21] (Horsemen with spears, galloping through wood. One caught by hair in branch of tree)
- [22] (Two huntsmen with six hounds after hare. "Der Neckar bei Kannstatt" inscribed at top)
- [23] (Man with plough on left. Man and woman under tree on right. "Bergk bey Stuttgart" inscribed above)
- [24] (Man with vase on right, two birds flying down to him bearing stones. Stag and hind in distance)
- [25] (A siesta. Man and woman asleep on left, another woman asleep on right; donkey tethered in centre)
- [26] (Man at riverside looking at baby in cradle on water. Woman disappearing on right)
- [27] (Women at riverside washing clothes, man watering horse. Figure of Hermes seen above)
- [28] (Watermill on left. Sailing vessel and small boat near by. Tower on right)
- [29] (Man and dog passing over bridge. Buildings on left)
- [30] (Sunset scene. Castle on right; man talking to woman in foreground)
- [31] (Man crossing stile by large tree)
- [32] (Group of three men talking under trees; herons on right)
- [33] (Coach passing through rocky country. Outrider on right)
- [34] (Monk and a hermit in conversation outside a forest hut)
- [35] (One man on horseback, three a-foot at riverside)
- [36] (Man crossing plank bridge over waterfall on left; others crossing similar bridge over stream on right)

All c. 11.8 × 15 cm. to platemark (19.3 × 27.2 cm. with full margin)

Of group "b" the first is inscribed: P. Aubry. Ex: M. Merian, inuent: and the second: M. Merian inu. 1622

Of group "c" the first is inscribed: Matheus Merian fecit. P. Aubry Exc:

Of group "d" the first is inscribed: Merian, fe. P. Aubry Exc:

Of group "e" Nos. 1, 2 & 4 are inscribed: P. A. Ex. M. Merian fecit., and No. 5 has P. A. Ex. only.

Of group "f" No. 1 has: Peter Aubry, Excudit, and No. 3 has: Math. Merian fecit et excu. Oppenl. um

Of group "g" No. 1 has: P. Aubry. Ex: M. Merian, fecit, Basil: No. 2 has: M. Merian, fecit and No. 3 M. Merian inuent: 1622 Basileæ.

Engravings.

Twelve views, six French and six German, unnumbered, each inscribed at top as follows:—

- | | | |
|-------------------------|---|--------------------------|
| [1] Paris. | [5] Un coign du Chardin de Monsieur de sillerey | [9] Zur Krafft (fishing) |
| [2] Chalon. | [6] Le Pallais et l'ourure a Paris. [secretair de france. | [10] Zu Mentz. |
| [3] Charanton. | [7] Zur Neustat. | [11] Blopsen. |
| [4] Faubourg de Chalon. | [8] Zur Krafft. | [12] Lorch. |

MERIAN (MATTHÄUS)—continued

Nos. 1-6: 11.2 × 15 cm., Nos. 7-12: 9 × 15 cm. to platemark (19.3 × 27.2 cm. with full margin) Nos. 1, 2, 3 & 6 are inscribed P. A. Ex. and No. 5 has P. Aubry Ex. Nos. 7-12 have: P. Aubry Excud. All, except Nos. 2, 3, 5, 6 & 8 are inscribed: M. Merian fec.

See Nagler, Vol. X, p. 195.

Engravings.

A set of six rural scenes, without numbers, inscriptions or signatures. Named at top as follows:—

- | |
|--|
| [1] Hiltelingē. (Park in foreground; hare hunt in distance) |
| [2] Ter Weiller. (Group of cottages; man with oxen and sheep in foreground) |
| [3] Zu Heydelberg. (Large buildings on edge of a wood; men gardening on right) |
| [4] Der Neker. (Two men arguing in foreground; castle up hill on left, river on right) |
| [5] Bey Liechstahl. (Stream, with tiny waterfall, running through woods) |
| [6] Instein am Reihn. (Rabbit shooting on left. Stag hunt on right) |

Measuring from 14.5 × 18.5 cm. to 15 × 21 cm. to platemark (19.3 × 27.2 cm. with full margin)

See Nagler Vol. X, p. 195. Andresen Vol. II, p. 160.

Engravings.

Set of twelve rural scenes, unnumbered, named at top as follows:—

- | | | |
|------------------|-----------------------------|---------------------------------|
| [1] Lauffen. | [5] Nancy. | [9] Ein Meÿerhoff, beÿ Saugern. |
| [2] Dellsperg. | [6] Rorbach beÿ Heydelberg. | [10] Die Birss. |
| [3] Heidelberg. | [7] Lauffen. | [11] Zwingen. |
| [4] Zürcher see. | [8] Ein wald, an der Birss. | [12] Altdorff, beÿ Dellsperg. |

All c. 11.5 × c. 15 cm. to platemark (19.3 × 27.2 cm. with full margin)

Nos. 3, 4, 7, 8 & 10 inscribed: M. Merian fec. Nos. 3, 4, 5, 6 & 7: P. A or P. Aub. Ex.

Engravings.

A set of six plates without numbers or inscriptions.

- | | |
|---|--|
| [1] (Gardening) | [4] (Group of men outside an inn by river) |
| [2] (One man mounted, other with guns, by stream) | [5] (Fishing, hare hunting and shooting at a target) |
| [3] (Horse grazing; man with cart in lane) | [6] (View of a harbour) |

c. 11 × 17 cm. to platemark (19.3 × 27.2 cm. with full margin)

All are inscribed: P. Aub. Ex., and all except Nos. 3 & 6: M. Merian fec.

Engravings.

A set of six night-scenes, without numbers or inscriptions:—

- | | |
|--|--|
| [1] (Group with torch outside an inn) | [4] (Dark night, with stars, woman holding lantern) |
| [2] (Man with gun and dog at river side) | [5] (Two groups round bonfires, near ruins) |
| [3] (Group in city street at night-fall) | [6] (Two men leading mounted woman through shallows) |

No. 2: 13 × 19 cm., the others 12 × 15-16 cm. to platemark (19.3 × 27.2 cm. with full margin)

Nos. 1, 2 & 5 are inscribed: P. Aubry Ex.; No. 5: M. Merian fec.

Engravings.

A series of ten plates without numbers or inscriptions:—

- | | |
|---|--|
| [1] (A wooded village; man on donkey in foreground) | [6] (Fortress on left; man with camel in foreground) |
| [2] (Castle on a hill; stream in foreground) | [7] (Beggar drinking at fountain near village) |
| [3] (Wagon, oxen and a cart, going through village) | [8] (Wooded mountain side; men crossing bridge) |
| [4] (Sailing vessels near the shore) | [9] (Man with cart going up hill; cripple on left) |
| [5] (Heron standing in water; another flying) | [10] (Men fishing from weir) |

10-11.5 × 14-15 cm. to platemark (19.3 × 27.2 cm. with full margin)

Nos. 2, 4, 9 & 10 have: M. Merian fecit. No. 2 has: H Bol, inv: No. 6: Paul: Brill inuent. Nos. 7, 8, 9 & 10 are inscribed: P. Aubry Excud.

MERIAN (MATTHÄUS)—continued

Engravings.

A set of six hunting plates, numbered.

1. With inscription: Mathaeus Merian "Basiliensis fecit et excudit Oppenheim" Peter Aubry Excudit.
(Mounted cavalier with hawk, lady and attendant on left; hare hunt on right)
2. Gentleman and two ladies on left watching birdcatchers' net on right)
3. (Cavalier and his lady on left watching fishing party on right)
4. (Mounted nobleman, and lady over whom footman holds parasol on left; stag hunt on right)
5. (Sportsman firing on left; boar hunt on right)
6. (Cavalier with spear galloping towards bear hunt on right) Signed: M. Merian fe.

Each measures c. 15 × 22 cm. (19.3 × 27.2 cm. with full margins)

This set is designed in the manner of A. Tempesta and very well drawn. Fine impressions. Both this and the following sets of hunting scenes by Merian do not appear to be well known by Nagler or Andresen, who give imperfect descriptions of the few they mention.

Engravings.

A set of six hunting plates unnumbered and without inscription excepting artists' signatures on first, third and fourth: M. Merian fecit P. Aubry Ex.

PLATE 172.

- [1] (A Hunting party breakfasting)
- [2] (A Deer Hunt. Four Hunters and seven hounds chasing two stags and one hind)
- [3] (A Boar Hunt. Large twin-trunked tree on left)
- [4] (A Stag Hunt. Setting sun in left distance)
- [5] (A Bear Hunt. On left bear set on by five hunters, two mounted, and seven dogs)
- [6] (Hare Hunting. Mounted hunter with sword on left)

Each measures c. 9.8 × 21 cm. up to platemark (19.3 × 27.2 with full margin)

All proofs.

Engravings.

Twelve hunting plates after A. Tempesta, unnumbered. The last is inscribed Tempesta inuent M. Merian fecit Peter Aubry excudit.

- | | | |
|--------------------|-----------------|---|
| [1] (Boar Hunt) | [5] (Boar Hunt) | [9] (Lion Hunt) |
| [2] (Ostrich Hunt) | [6] (Bear Hunt) | [10] (Fox and Hare Hunt) |
| [3] (Stag Hunt) | [7] (Boar Hunt) | [11] (Falconer with hawk on left; deer hunt on right) |
| [4] (Lion Hunt) | [8] (Stag Hunt) | [12] (Stag Hunt in river) |

Each measures 14 × c. 19.3 cm. (19.3 × 27.2 cm. with full margins)

All proofs.

Engravings.

Six martial scenes, including frontispiece, numbered and inscribed M. Merian fecit A. Tempesta inuent. Peter Aubry Exc.

Frontispiece with title on N° 1: "Rerum a Clinio Appo"

Four lines of Latin verse on each plate except the sixth.

Actual size c. 10 × 22 cm. (19.3 × 27.2 cm. with large margins)

Engravings.

Ten plates, including frontispiece, numbered and inscribed M. Merian incideb. AT, A. Temp and Fecit M. Samuel Glonerus Argent. P.L. Caes.

Frontispiece with title "Imp. C. IULII CAESARIS Praecipuae res bello gestae. On frontispiece there are eight lines of Latin verse, on all the others four. Actual size c. 10.5 × 21 cm. (19.3 × 27.2 cm. with large margins)

MERIAN (MATTHÄUS)—continued

Engravings.

A set of twelve unnumbered hunting prints. Each has four lines of Latin verse. Two have the inscription: M. Merian fecit and one P. Aubry. Ex:

- | | |
|--|--|
| [1] { (Monkey Catching)
Quo venatores | [7] { (Serpent Killing)
Ter denos |
| [2] { (Lassoing wild buffalo)
Sardi equites | [8] { (Foxes attacking herd of cattle)
Corsica quas |
| [3] { (Lassoing Deer)
Sardi equites | [9] { (Gladiators fighting elephant)
Annibal in bello |
| [4] { (Knights fighting bear with swords)
Ense Ursum | [10] { (Panther Spearing)
Excrementa hominum |
| [5] { (Buffalo Spearing)
Bubalis agrestis | [11] { (Fish Spearing)
Parthenopacæ urbis |
| [6] { (Elephant, Lion and Boarhound)
Magnus Alexander | [12] { (Lion Hunting)
Arte Leo |

c. 9.8 × c. 15 cm. to platemark (19.3 × 27.2 cm. with full margins)

The Merians are all bound together in contemporary old calf.

MERKE (H.) (fl. 1820) Coloured Aquatint.

Single sheet containing four sporting subjects:—G. Bull Baiting. H. Cocking. I. Fishing. K. Shooting. At the side of "G" and "I" is printed the notice: "Intermediate Uprights to increase or decrease the Height of New Invented Borders for Rooms &c."

R. B. Davis del^o Merke Sculp^o London Pub^d 12 May 1810 by C. Random D. B. at his Sporting Gallery 65 Pall Mall.

Actual size of each picture: 22 × 10.8 cm., the sheet: 52.8 × 34.2 cm.

Coloured Aquatint.

E. Hare Hunting (separately)

Upright belonging to New Invented Borders for Rooms, etc. of Field Sports. (44.5 × 11.5 cm).

See also Sutherland (T.) "Wild Duck Shooting," for another example of a sporting border for rooms.

MERKE (H.) See also Maile (George) and Nichols.**MERZ (JOHANN GEORG) (18th Century) Engravings.**

Four sporting plates, numbered. Each plate bears a title and two lines of verse in German and French in the lower margin and is signed Ioh: Georg Merz, exc: Aug: Vind.

- | | |
|--|--|
| 1. Die Falcken-Jagt. (Hawking) | 3. Die par-force-Jagd. (Stag Hunting) |
| 2. Das wilde Aenten schiessen. (Duck Shooting) | 4. Die Wilde Schweins-Hatz. (Boar Hunting) |

Actual size 17 × 28.6 cm. (24 × 38.5 cm. with margin)

Quarter calf blue mottled boards.

MÈS (?) (Early 19th Century) Coloured Lithograph.

Chasse au Cerf. Forêt de Compiègne.

(Two boys watching a stag being killed by a hunter)

Dessiné et Lithographié par Mès. Paris. E. Morier, édit. rue St André des Arts, 52. Lith Becquets frères, rue des Nevers, 37. Signed Mès in lower left. (44.5 × 59.2 cm).

MEULEN (ANTON FRANZ VAN DER) (1632-1690) Engraving.

(A Stag hunt) Title, in French and Latin: "Le Roy à la chasse du cerf, avec les Dames."

In right hand lower corner B. f.

De me pour le Roy très-chrestien, par F. Vander Meulen, Se distribue à Paris par l'auteur, en l'Hostel des Manufactures Royales des Gobelins, Et en la rue St Jacques, avec privilege du Roy.

MEYER (?) (Early 19th Century) Tinted Lithograph.

Jagd Unfälle. (Six numbered sporting pictures, without titles, printed on one sheet)

- | | |
|------------------------------|---|
| 1. (Sportsman asleep) | 4. (Sportsman, boy and dog) |
| 2. (Retriever chasing geese) | 5. (Keeper carrying sportsman over brook) |
| 3. (Sportsman scaling tree) | 6. (Roedeer shooting) |

Each picture measures: 10.6 x 13.6 cm., the sheet: 62 x 46.8 cm.

Inscribed below: Gemalt v. C. Schultz. Lith v. Meyer.

———— (Early 19th Century) Tinted Lithograph.

Jagd Unfälle (Hunting Accidents)

Six sporting pictures on one sheet, numbered 1 to 6. Gem. v. Schultz Lith. v. Meyer Druck v. J. Hesse.
Verlag v. W. Zawitz in Berlin. (Size of sheet 61.8 x 47 cm).

MEYER (W.) See Mittag.

MIDOLLE (?) (Early 19th Century) Coloured Lithograph.

Complainte d'un chasseur sur La Loi des Ports d'Armes vendue à Genève en 1830, with 72 lines of verse printed in gold.
Midolle, Ecrivⁿ Composit^r Lith. d'E. Simon fils Edit^r a Strasbg. (Size of sheet: 41.8 x 30 cm).

MITTAG (CARL) (Early 19th Century) Lithograph.

Die Jäger auf der Pürschfahrt. (Shooting a stag from a wagon)

Nach C. Schulz lith. v. Carl Mittag. Zu haben bei Albert Zabel in Madgeburg. (48 x 63 cm).

———— Lithograph.

Der Jagdvergnügling. (Keeper reluctantly showing a bird to woman and child)

Gemalt von C. Schulz. Lithogr. von Mittag. Berlin bei C. G. Lüderitz. (62.8 x 46 cm. with full margin)

———— Lithographs.

Two plates, inscribed:

- | | |
|---|--|
| [1] Erlegtes Reh. (Roebuck shooting) | [2] Hühnerjagd. (Partridge shooting) Signed C. Mittag. |
| Gez. u. lith. v. Mittag. Berlin bei C. G. Luderitz. | (Each measures: 41.4 x 27.3 cm. with full margin) |

MOEGLICH (ANDREAS LEONHARD) (1742-1810) Red Crayon.

A Trophy.

Fox's Mask surrounded by a French horn, spear and gun.

11.2 x 15 cm. to platemark (20.5 x 27 cm. with full margin)

MOITTE (PIERRE ETIENNE) (1722-1780) Engraving, inscribed :

Repos de Chasse.

Dédié à Monsieur Cochin, A Paris chez l'auteur Peint par Bénard. Gravé par Moitte.

(46 × 34.3 cm. with small margin)

See Nagler, Vol. X, p. 418. From the Baillie-Grohman collection.

MOLES (PASCAL PIERRE) (1740-1776) Engraving.

(The Crocodile Hunt)

Peint par F. Boucher Premier Peintre du Roy en 1739. Gravé par PP. Moles des Academies de St^e Ferdinand et de St^e Charles 1773. In centre of lower margin, Arms, with motto : "Terra dabit"

Proof. Actual size 55 × 43 cm. (74 × 53.5 cm. with margin) See Nagler, Vol. X, p. 432.

MONTALEGRE (JOSEPH VON) See Rentz (Michael)**MOODY (C.)** (1851) Coloured Lithograph.

(Meet of the H. H. at the Grange, Lord Ashburton's seat in Hampshire 1851)

"To the Gentlemen of the Hampshire Hunt, this Print is respectfully inscribed."

C. B. Spalding Del^{te} C. Moody, Printer.

The lithographed copy was coloured by G. Laporte from the painting.

Actual size 39.3 × 63 cm. (54 × 75 cm. with margin) Rare.

MOREAU (?) (Early 19th Century) Aquatints.Four unnumbered sporting plates, each bearing title and inscriptions : "Dessiné par Kepfer," "Gravé par Moreau, Elève de Jazet," "à Paris chez Avenin, rue Grenier St^e Lazare, 34."**PLATE 200.**

[1] Les Chasseurs au Rendez-vous. (Three sportsmen, one mounted, and three pointers. Hunters and pack

[2] Le Chasseur Adroit. (Shooter on horseback ; hare and two dogs in foreground) [in right background)

[3] Le Chasseur Maladroit. (Dismounted sportsman buying a hare from a keeper)

[4] La Chasseur au Repos. (Dismounted sportsman buying a drink near a cottage)

Actual size 44.3 × 54 cm. (48.8 × 58 cm. with margin) Brilliant impressions. Bound in half green mor.

MORLAND (GEORGE) (1763-1804) **ROWLANDSON (T.)** (1756-1827) and **ALKEN (S.)** (1750-1825) Four brown Aquatints.

	Actual size of picture including borders in wash.	The same with margin.
[1] Morning. (Four sportsmen, one mounted, another about to mount, leaving inn)	43.3 × 55 cm.	43.8 × 57 cm.
[2] Snipe Shooting. (Two sportsmen, one loading, with boy and three spaniels in snowy surroundings)	42.4 × 55.8 cm.	44.5 × 57 cm.
[3] Duck Shooting. (On left four men and two spaniels in a boat, one of them shooting at duck on right)	43 × 55.5 cm.	44.6 × 57 cm.
[4] Pheasant Shooting. (On left two boys by stile and two sportsmen, one of whom is firing at pheasant)	42.5 × 55.8 cm.	44.5 × 57 cm.

Each plate bears title (open letters) as above. No. 1 is inscribed : Design'd & Etch'd by G. Morland ; Nos. 2, 3, 4 : Painted by G. Morland & Etch'd by T. Rowlandson ; Nos. 1 & 4 : Aquatinta by S. Alkin. No. 1 has also : Pub^d as the Act directs May 1792 by S: Vivares & Son, G^t Newport Street ; Nos. 2, 3, 4 have : Pub^d as the Act directs, Jan^y 1. 1792. by J. Harris, N^o 38 (37) Dean Street, Soho & Tho^s Merle, Leadenhall Street.

PLATE 201.

Brilliant impressions of what may be called masterpieces, resulting from the collaboration of three such famous artists. Bound half green mor., t.e. gilt.

MORLAND (G.) See Alken (Samuel)



LE CHASSEUR ADRUIT.

MOITTE (PIERRE ETIENNE) (1722-1780) Engraving, inscribed :

Repos de Chasse.

Dédié à Monsieur Cochin, . . . A Paris chez l'auteur . . . Peint par Bénard. Gravé par Moitte.

(46 × 34.3 cm. with small margin)

See Nagler, Vol. X, p. 418. From the Baillie-Grohman collection.

MOLES (PASCAL PIERRE) (1740-1776) Engraving.

(The Crocodile Hunt)

Peint par F. Boucher Premier Peintre du Roy en 1739. Gravé par PP. Moles des Academies de St^e Ferdinand et de St^e Charles 1773. In centre of lower margin, Arms, with motto : "Terra dabit . . ."

Proof. Actual size 55 × 43 cm. (74 × 53.5 cm. with margin) See Nagler, Vol. X, p. 432.

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(Meet of the H. H. at the Grange, Lord Ashburton's seat in Hampshire 1851)

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C. B. Spalding Del^e C. Moody, Printer.

The lithographed copy was coloured by G. Laporte from the painting.

Actual size 39.3 × 63 cm. (54 × 75 cm. with margin) Rare.

MOREAU (?) (Early 19th Century) Aquatints.Four unnumbered sporting plates, each bearing title and inscriptions : "Dessiné par Kepfer," "Gravé par M^e Elève de Jazet," "à Paris chez Avenin, rue Grenier St^e Lazare, 34."

PLATE 200

[1] Les Chasseurs au Rendez-vous. (Three sportsmen, one mounted, and three pointers. Hunter on right)

[2] Le Chasseur Adroit. (Shooter on horseback; hare and two dogs in foreground) [in right margin]

[3] Le Chasseur Maladroit. (Dismounted sportsman buying a hare from a keeper)

[4] Le Chasseur au Repos. (Dismounted sportsman buying a drink near a cottage)

Actual size 44.3 × 54 cm. (48.8 × 58 cm. with margin) Brilliant impressions. Bound in half green mor.

MORLAND (GEORGE) (1763-1804) ROWLANDSON (T.) (1756-1825) and ALKEN (S.) (1750-1825) Four brown Aquatints.

	Actual size of picture including borders in wash.	The same with margin.
[1] Morning. (Four sportsmen, one mounted, another about to mount, leaving inn)	43.3 × 55 cm.	43.8 × 57 cm.
[2] Snipe Shooting. (Two sportsmen, one loading, with boy and three spaniels in snowy surroundings)	42.4 × 55.8 cm.	44.5 × 57 cm.
[3] Duck Shooting. (On left four men and two spaniels in a boat, one of them shooting at duck on right)	43 × 55.5 cm.	44.6 × 57 cm.
[4] Pheasant Shooting. (On left two boys by stile and two sportsmen, one of whom is firing at pheasant)	42.5 × 55.8 cm.	44.5 × 57 cm.

Each plate bears title (open letters) as above. No. 1 is inscribed : Design'd & Etch'd by G. Morland ; Nos. 2, 3, 4 : Painted by G. Morland & Etch'd by T. Rowlandson ; Nos. 1 & 4 : Aquatinta by S. Alken. No. 1 has also : I the Act directs May 1792 by S: Vivares & Son. G^t Newport Street ; Nos. 2, 3, 4 have : Pub^d as the Act directs May 1792. by J. Harris, N^o 38 (37) Dean Street, Soho & Tho^s Merle, Leadenhall Street.

PLATE 201

Brilliant impressions of what may be called masterpieces, resulting from the collaboration of three such famous artists.
Bound half green mor., i.e. gilt.

MORLAND (G.) See Alken (Samuel)



LE CHASSEUR ADROIT.

ON THE SHOOTING



MORRIS (THOMAS) (1750-c.1795) Engraving.

Hawking.

From an Original Picture in the Possession of Tho. Thornton Esq. To the Noblemen and Gentlemen of the Falconers Club, this Plate is humbly Inscribed by . . . T. Morris. Published at the Antient & Modern Print Warehouse No 28 in the Hay Market, Oct. 1st 1780. (45 x 55 cm. with margin)

On the right of a beautiful landscape, near thatched cottage and with his horse standing by, a dismounted falconer is seen taking up a falcon from a heron; large party of horsemen riding up from the left.

Colonel Thomas Thornton, of Thornhill Royal in Yorkshire, was a famous falconer (See Harting, p. 36). The painter of this picture was Sawrey Gilpin (1733-1807). See Siltzer, p. 124, who says that the falconer setting up his hawk from a heron which it has killed is none other than Colonel Thornton himself, and that the horse, left outside the paling, immediately leapt over, following his master, and stood in the attitude here represented.

MORRIS (T.) See also Bartolozzi (F.)**MORTON (EDWARD) (Early 19th Century) Coloured Lithograph.**

Stephen Croker, aged 63. Gamekeeper for 26 years to Lord Saye & Sele at Belvidere, Erith, Kent.

London Published April 1. 1844 by John Mitchell Publisher to Her Majesty, 33 Old Bond Street. M. & N. Hanhart lith. Printers.

Inscribed: "Edward Morton" and "Frederic Oswin." (56.3 x 37.5 cm).

MOTTRAM (CHARLES) (c.1807-1876) Engraving.

(John Josselyn Esq. and the Suffolk Hounds)

(After E. R. Smythe) Inscribed above, in very fine lettering: London Published Decr 12th 1865, by Henry Graves & Co., the Proprietors, Publishers to the Queen — 6 Pall Mall.

Fine Artist's Proof on India paper, with the engraver's autograph.

Actual size 41.5 x 77.5 cm., 50.5 x 86 cm. up to platemark (69.7 x 101.5 cm. with full margin)

From the Schöller collection. Siltzer, p. 361.

Engraving.

(The Earl of Coventry)

(After E. Smythe) Artist's proof, signed in pencil by the engraver.

Actual size 59.7 x 48 cm., 69.5 x 55 cm. up to platemark (101 x 69.5 cm. with full margin)

From the Schöller collection. Siltzer, p. 361.

Engraving.

Charles Wicksted Esq^{re}.

Painted by Stephen Pearce. Engraved by Charles Mottram. London Published May 15th 1866 by Henry Graves & Co the Proprietors . . . Dedicated to the Committee & Subscribers of the Original Picture.

Actual size 57 x 70.8 cm., 61.3 x 79 cm. up to platemark, 67.3 x 88 cm. with full margin)

Not in Siltzer.

Engraving.

(Mr. Albert Cooksey, Master of the Rowney Marsh Harriers)

Actual size 41.7 x 50 cm., 52 x 57.7 cm. up to platemark (58 x 85.7 cm. with full margin)

Proof before all letters. Not in Siltzer.

MOYREAU (JEAN) (1691-1762) Engraving.

Retour de Chasse et Curée, Le Tableau original de P. Wowermens . qui est au Cabinet de Monseigneur le Duc d'Orléans. P. Wowermens Pinx. J. Moyreau Sculp.

Paris chez Moyreau rue Galande vis a vis . . . [Plate No.] "1^{re}."

Actual size 31.7 x 44.5 cm. (47 x 63.4 cm. with full margin)

MOYREAU (JEAN)—*continued*

Engraving.

Grande Chasse à Loiseau.

Dedée à Madame la Comtesse de Verrue 1733.

Names of artist and engraver, with imprint, as above (but spelled Wouvermens) Arms in lower margin. [Plate No.] "5^e." Actual size 41.5 × 65.2 cm. (63 × 87 cm. with full margin)

Engraving.

La Petite Chasse au Cerf.

Names of artist and engraver as above (but spelled Wouvermens) [Plate No.] 13^e.

Actual size 30 × 39.5 cm. (47 × 63 cm. with full margin) Dated 1734.

Engraving.

Grande Chasse au Cerf.

Dédié à Monseigneur Louis Antoine de Pardaillan de Gondrin, Duc d'Antin Arms in centre of lower margin.

Names of artist and engraver, with imprint, as above [Plate No.] 20, 1736.

Actual size 41.3 × 64.5 cm. (63.3 × 86.8 cm. with full margin)

Engraving.

La Chasse aux Eperviers.

Dédié à Monseigneur le Duc d'Orléans

Names of artist and engraver, with imprint, as before. Arms in centre of lower margin. 1738. [Plate No.] 30^e.

Actual size 31.5 × 44.5 cm. (47 × 63 cm. with full margin)

Engraving.

Le Present du Chasseur.

Dédié à Monseigneur le Duc de Chartres 1738.

Names of artist and engraver as above. Arms in lower margin. [Plate No.] 31^e.

Actual size 31.6 × 45 cm. (47 × 63.5 cm. with full margin)

Engraving.

La Conduite des Dames pour la Chasse

Names of artist and engraver as above. 1738. Arms in lower margin. [Plate No.] 32^e.

Actual size 31.5 × 44.5 cm. (47 × 63.5 cm. with margin)

Engraving.

Petite Chasse à l'Oyseau.

Names of artist and engraver as above. Arms in lower margin. 1739. [Plate No.] 38^e.

Actual size 32.4 × 45.5 cm. (47 × 63.5 cm. with full margin)

Engraving.

L'Abreuvoir des Chasseurs.

Names of artist and engraver as above. Arms in lower margin. 1741. [Plate No.] 41.

Actual size 32.3 × 45.5 cm. (47 × 63.3 cm. with full margin)

Engraving.

L'Accident du Chasseur.

Names of artist and engraver as above. Arms in lower margin. 1747. [Plate No.] 56^e.

Actual size 33.4 × 46.5 cm. (47 × 63 cm. with full margin)

Nagler, Vol. XI, pp. 48—50.



MOYREAU (JEAN)—*continued*

Engraving.

Grande Chasse à Loiseau.

Dedie à Madame la Comtesse de Verrue 1733.

Names of artist and engraver, with imprint, as above (but spelled Wouvermens) Arms in lower margin.
No.] "5" Actual size 41.5 × 65.2 cm. (63 × 87 cm. with full margin)

Engraving.

La Petite Chasse au Cerf.

Names of artist and engraver as above (but spelled Wouvermens) [Plate No.] 13°.

Actual size 40 × 59.5 cm. (47 × 63 cm. with full margin) Dated 1734.

Engraving.

Grande Chasse au Cerf

Dedie à Monseigneur Louis Antoine de Pardaillan de Gondrin, Duc d'Antin Arms in centre of lower margin

Names of artist and engraver, with imprint, as above [Plate No.] 20, 1736.

Actual size 41.3 × 64.5 cm. (63.3 × 86.8 cm. with full margin)

Engraving.

La Chasse aux Ferviers.

Dedie à Monseigneur le Duc d'Orléans

Names of artist and engraver, with imprint, as before. Arms in centre of lower margin. 1738. [Plate

Actual size 41.5 × 44.5 cm. (47 × 63 cm. with full margin)

Engraving.

Le Present du Chasseur.

Dedie à Monseigneur le Duc de Chartres 1738.

Names of artist and engraver as above. Arms in lower margin. [Plate No.] 31°.

Actual size 31.6 × 45 cm. (47 × 63.5 cm. with full margin)

Engraving.

La Conduite des Dames pour la Chasse

Names of artist and engraver as above. 1738. Arms in lower margin. [Plate No.] 32°.

Actual size 31.5 × 44.5 cm. (47 × 63.5 cm. with margin)

Engraving.

Petite Chasse à l'Oiseau.

Names of artist and engraver as above. Arms in lower margin. 1739. [Plate No.] 38°.

Actual size 32.4 × 45.5 cm. (47 × 63.5 cm. with full margin)

Engraving.

L'Abreuvoir des Chasseurs.

Names of artist and engraver as above. Arms in lower margin. 1741. [Plate No.] 41.

Actual size 32.3 × 45.5 cm. (47 × 63.3 cm. with full margin)

Engraving.

L'Accident du Chasseur.

Names of artist and engraver as above. Arms in lower margin. 1747. [Plate No.] 56°.

Actual size 33.4 × 46.5 cm. (47 × 63 cm. with full margin)

Nagler, Vol. XI, pp. 48—50.



**(G.) Chromolithographs.**

Les Petites Misères de la Vie. N° 3 and N° 7. Signed G. N.

N° 3. Y sont trop verts N° 7. La chasse est non seulement

Lith. Rigo frères et Cie. Paris, Maison Martinet, (25 × 33.5 cm. with full margin)
Caricature.

N. (W.) (Early 19th Century) Hand-coloured Lithograph.

Legal Sporting. (Caricature)

(3 line inscription) "I say Tomkins"

Published by G. S. Tregear 96 Cheapside. Signed lower left W. N. (38 × 28.4 cm. with full margin)

Probably part of a set called "Tregears Flights of Humour N° 61".

NEAGLE (JOHN) See Peltro (John)**NICHOLS and MERKE. Coloured Aquatint.**

Puffin Shooting.

(A party of shooters in a boat firing at sea fowl)

Painted by P. Reinagle, A.R.A. Engraved by Nichols & Merke. London, Pub^d March 10th 1810, by C. Random
D. B. Sporting Gallery N° 5 Hart St^l To the Right Hon^{ble} the Earl Percy, this Plate of Puffin Shooting

Actual size 37 × 50.5 cm. (58.5 × 73 cm. with margin) Watermark Edmeads & Pine, 1802.

NILSON (F. C. ?) (1811-18 ?) Coloured Aquatint.

Chasse du Sanglier. (A Boar Drive)

J. Volz del. Nilson sc. Se vend à Augsbourg chez Herzberg au Negoce de l'Academie des Arts.

(22 × 30.3 cm. with margin)

Voltz (Johann Friedrich) (1817-18 ?) See Nagler, Vol. XXIII, p. 312 and Vol. XI, p. 346.

A delicate little picture in clear and pleasing colouring.

NUSBIEGEL (G. P.) (1713-1776) Engraving.

Abbildung des jungen Albrechts, so S^r: Hochfürstl: Durchlaucht zu Brandenburg-Ordnung, den 19. Aug. A^o. 1755., ohnweit Eybach, unter einer grossen Menge Zuschauer gehalten haben.

G. P. Nusbiegel fecit et exc. Norib. Actual size 28.8 x 43.6 cm. (40 x 56 cm. with margin)

A representation of a court hunt in which the stags are driven over hurdles, to add variety to this revolting form of sport.

NUTTER (WILLIAM) (1754-18?) Engraving.

The Warrener. (Young man carrying spade and four rabbits on pole; three dogs)

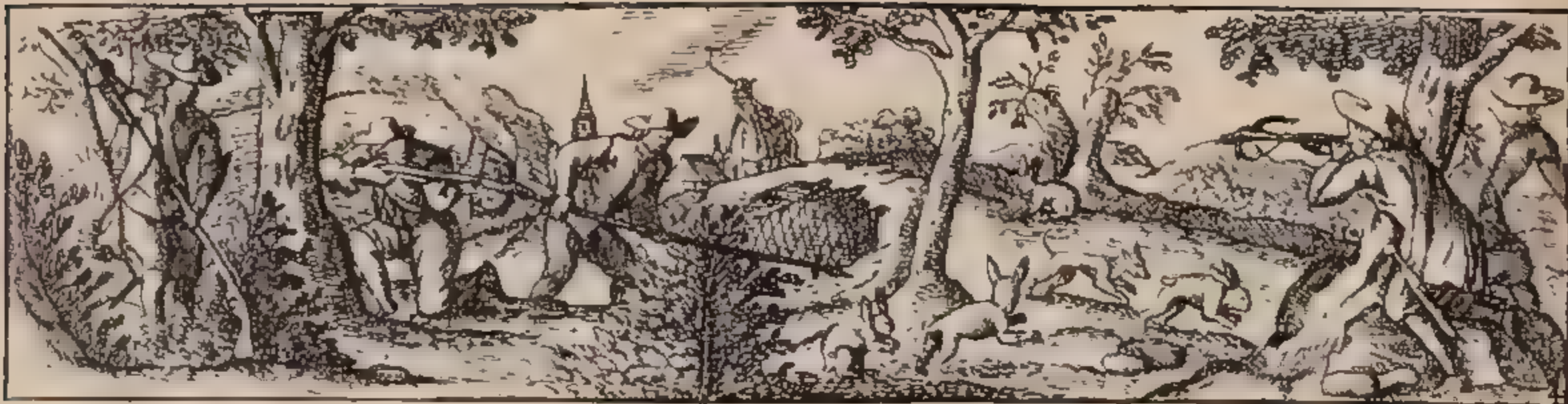
Painted in crayons by S. De Koster. Engraved by W. Nutter.

Published Augst 13th 1799 by J. Brydon, Charing Cross, London.

Actual size 59.4 x 46.9 cm. (67.7 x 53 cm. with margin)

Not in Siltzer.





(H. J.) and B. (L.) See Schmidt (Albrecht)

OLDERMANN (ERNST FRIEDRICH) (Early 19th Century)
Engraving.

Tubou—Tubou.—

(Terrier barking at hedgehog; sportsman with gun on right)

nach J. Schlöpke. gest. v. F. Oldermann in Berlin.

Actual size 23.5 × 19.5 cm. (59.8 × c. 42 cm. with large margin)

LOUDRY (JEAN BAPTISTE) (1686–1755) Etchings.

Four hunting plates, numbered 1–4.

1. Title page with deer and heron hanging from the branch of a tree: on the right two hooded falcons. “Dédié a Messire Louis Bontemps . . . Par . . . J. B. Oudry 1725.” “Se Vend à Paris chez Huquier . . . Peint et gravé par J. B. Oudry Peintre du Roy.”

The next three have four lines of verse signed L. C., beginning:

2. (A Roe Hunt)
“Arétés, cruels, arétez . . .”
3. (Fox attacked by dogs)
“Tel fut l’effroi des Poulailleurs . . .”
4. (Wolf attacked by dogs)
“Ce Monstre affamé de carnage . . .”

Nos. 2, 3 & 4 are inscribed “Peint pour le Roy par J. B. Oudry, et gravée par lui-même” and “Paris chez Huquier.”
(No. 1: 36.4 × 28.5 cm., Nos. 2, 3 & 4: c. 38.5 × c. 30.2 cm. with small margins)

Nagler, Vol. XI, p. 545.





P. P. PELLEGRIN THE LION HUNT C. 1520



(H. J.) and B. (L.) See Schmidt (Albrecht)

OLDERMANN (ERNST FRIEDRICH) (Early 19th Cent Engraving.

Tubou—Tubou.—

(Terrier barking at hedgehog; sportsman with gun on right)

nach J. Schlöpke. gest. v. F. Oldermann in Berlin.

Actual size 23.5 x 19.5 cm. (59.8 x c. 42 cm. with large margin)

UDRY (JEAN BAPTISTE) (1686–1755) Etchings.

Four hunting plates, numbered 1–4.

1. Title page with deer and heron hanging from the branch of a tree: on the right two hooded falcons. "Ded. à Messire Louis Bontemps . . . Par . . . J. B. Oudry 1725." "Se Vend à Paris chez Huquier . . . Peint et gravé par J. B. Oudry Peintre du Roy."

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Nagler, Vol. XI, p. 545.





P. P. (PELLEGRINO) THE LION HUNT 16



P. (PELLEGRINO DA SAN DANIELE) Also called MARTINO DA UDINE (1470-1545 or 1548) Engraving.

Lion Hunt. On the right, at the foot of a tree crouches a lion holding a dog beneath his paws. From the left advances a princely hunter with attendants, all mounted. In the centre of the foreground a hunter and his horse are lying, disabled. In the background is mountainous country. The letters PP, reversed and joined in such a way as to give them the appearance of RR, are engraved against the lower border of the plate. (11.2 x 14 cm.).

PLATE 203.

Extremely rare. On verso Lanna's mark. Bought at his sale No. 4844. Bartsch, Vol. XIII, p. 356; Nagler Monogrammisten, Vol. IV, p. 940; Passavant, Vol. V, p. 140.

PAPIN (H.) (Early 19th Century) Two Lithographs.

[1] Aufgeregte Bache—im Kessel. (Wild sow in her lair)

Carl Schulz pinx. 1831 H. Papin lith. (40.5 x 31 cm. with margin) See Nagler, Vol. XII, p. 83.

[2] Der Jäger nach der Heimkehr. (The Hunter on his return)

Gem. v. C. Schulz. Lith. v. Papin. (58 x 41.8 cm. with full margin)

Chromolithograph.

Die Entenjagd.

(Three wildfowlers in a boat and two dogs in foreground; another fowler shooting duck from boat in right background)

Gemalt. v. C. Schulz. Lith. v. Papin. Actual size 30.7 x 38.8 cm. (41 x 51.8 cm. with full margin)

See Nagler, Vol. XVIII, p. 41 for Schulz.

PASSE (MAGDALENA VAN DE) (1583?-1640?) Engraving.

The lively portraiture of the most noble and right honourable Lady The Lady Katherin Marchionesse of Buckingham etc.

Magdalena Passe sculpsit. Tho. Jenner ex:

Inset in deep ornamental border with portraits of a falconer and hunter on left and right and bear hunt and tournament above and below. (20.8 x 13 cm).

An attractive and interesting early print.

PAUL (JOHN DEAN) A Trip to Melton Mowbray. See Alken (Henry)

PAUTRE (JEAN LE) (1617-1682) Two Engravings.

[1] (Wild Boar attacked by male and female hunters and hounds. The hunters are in antique costume)
 Le Blond avec privilege du Roy. Le Potre Inuent et fecit. Actual size 22 × 32.3 cm. (28.6 × 38 cm. with margin)
 This print is remarkable for the enormous size of the boar.

[2] (Hunters in antique dress advancing from the left with spears to dispatch a fallen stag attacked by dogs, cherubims holding the stag's antlers while others urge on the dogs)
 Le Potre invent et fecit, Le Blond avec privilege. Actual size 22 × 31.8 cm. (28.4 × 39.3 cm. with margin)
 See Nagler, Vol. XII, p. 168.

PELLETIER (JEAN) (1736-?) Engraving.

Le Chasseur endormi. Gravé d'après le Tableau Original de Metz.
 Gab. Metz Pinxit. Pelletier sculp. A Amsterdam chés P. Fouquet Junior.
 Actual size 33 × 25.5 cm. (53.5 × 36.5 cm. with full margin)
 Nagler, Vol. XII, p. 203.

PELTRO (JOHN) (1760-1808) and JOHN NEAGLE (1760-?) Four Engravings. PLATE 204.

Hunting Plates I to IV.

Plate I. Brushing into Cover. "Delightful Scene! Where all around . . ."
 Plate II. The Chase. "Hark what loud shouts . . ."
 Plate III. At Fault. "Here, Huntsman, from this height . . ."
 Plate IV. The Death. "A chosen few alone the sport enjoy . . ."

Each plate bears plate number, title, the inscriptions: "Painted by J. N. Sartorius," "The Landscape by J. Peltro. The figures engraved by J. Neagle," London: Pub: June 1. 1790 (Oct^r 1. 1795) by J. Harris, Royal Exchange. The publisher's dedication—1. To Osgood Hanbury Esq^r 2. To John Free, Esq^r 3. To William Bowman, Esq^r 4. To Charles Boldero, Esq^r, and eight lines of verse in two columns. (48.5 × 61.3 cm).

Brilliant impressions of these rare and interesting hunting prints. Siltzer, p. 243.

PERRIER (?) (Middle of 18th Century) Engraving.

Monseigneur le Dauphin chassant.

Four lines beginning "Digne héritier du Trône & du sang des Bourbons . . ."

Présenté à son Altesse Royale, Marie-Antoinette d'Autriche, Dauphine de France par son . . . Perrier. A Strassbourg chez l'auteur.

Arms in centre of lower margin. Actual size 35 × 52.5 cm. (47 × 61 cm. with full margin)

Mint state. The Dauphin was the ill-fated youth whom we know better as Louis XVI. He is lifting his right arm to recall his outriders from the young corn, through which they were driving to cut off the stag in the distance.

Reproduced by Baillie-Grohman in "Sport in Art," p. 335-6.

PFEFFEL (JOHANN ANDREAS, JR.) (1715-1768) Engravings.

Six sporting plates. Each plate bears title with four lines of verse in French and German in the lower margin. The first plate is inscribed I. M. Fuesli, I. A. Pfeffel excud. A. V.

[1] La Chasse des Cerfs.

[4] La Chasse des Renards.

[2] La Chasse à l'oiseau.

[5] La Chasse des Herons.

[3] La Chasse des Lievres.

[6] La Chasse des Canards Sauvages.

Actual size 17 × 29.6 cm. (23.5 × 37 cm. with margin)

Quarter calf, blue mottled boards.

PFEFFEL. See also Ridinger (Joh. Elias)



PAUTRE (JEAN LE) (1617-1682) Two Engravings.

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Arms in centre of lower margin. Actual size 35 × 52.5 cm. (47 × 61 cm. with full margin)

Mint state. The Dauphin was the ill-fated youth whom we know better as Louis XVI. He is lifting his right arm to recall his outriders from the young corn, through which they were driving to cut off the stag in the distance.

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| [2] La Chasse à l'oiseau. | [5] La Chasse des Herons. |
| [3] La Chasse des Lievres. | [6] La Chasse des Canards Sauvages. |

Actual size 17 × 29.6 cm. (23.5 × 37 cm. with margin)

Quarter calf, blue mottled boards.

PFEFFEL. See also Ridinger (Joh. Elias)



PHILLIPS (A. W.) (19th Century) A set of four numbered Chromolithographs.

(Wild Boar Hunting in India)

Printed by A. W. Phillips. London. Published June 4th 1851 by J. Watson, Vere Street, Oxford Street. D. & Son. Lith^o to the Queen.

No. 1. The Early Repast.

No. 3. The Wounded Boar, charging.

No. 2. The Jungle Side, the Boar Breaking.

No. 4. The Death of the Boar.

The pictures have rounded top corners and measure 35.5 x 56 cm. (45.7 x 65 cm. with margin)

Open letters. A fine set in vivid colouring.

PHILLIPS (G. H.) (1800-18?) Coloured Mezzotint.

The Marquess of Anglesey on his shooting Pota. From a design by the Earl of Coventry.

Painted by W. H. Davis, Animal Painter to the Queen. London, Published Jan^y 1st 1836 by Colnaghi & Co.

Engraved by G. H. Phillips.

Actual size 32 x 40 cm.; to platemark 40 x 46.5 cm. (51 x 69.5 cm. with margin)

PHILLIPS (?) (Early 19th Century) Hand-coloured Engraving.

A Point of Law; or, a Great Opinion on a little Subject.

Ten-line inscription beginning "At this time of Life . . . Morn. Herald, May 12, 1827."

Pub. by E. King, 25 Chancery Lane. Signed: Phillips fec. (35.7 x 25.5 cm. with small margin)

Same figure as that in "The September Sitings—A Demurrer."

PICART (BERNARD) (1673-1734) Engraving.

Louis Dauphin de France.

Fils unique de Louis le Grand et de Marie Therese d'Autriche

The Dauphin is depicted standing with gun and his hound. Fox hunt in background.

Designé par B. Picart C.P.R. 1702. (31 x 19.8 cm).

From the Baillie-Grohman collection.

PICART (JEAN) (fl. 1620-1670) Engraving.

(Hawking subject)

On left falconer with hooded hawk seated between Pallas and Juno; interesting hawking and hunting scenes in right background.

Signed I. Picart fec. (22.5 x 14.8 cm. with small margin)

Descriptive text on reverse.

PIERSON (J.) (Early 19th Century) Stipple printed in colours, entitled:

The Gamekeeper.

Design'd & engrav'd by J. Pierson. Published March 20. 1801(?) . . . Latimer House, Hammettsmith near London.

Actual size 39.5 x 30.5 cm.; to platemark: 45.5 x 33 cm. (58.5 x 41.5 cm. with margin)

Apparently unknown to Siltzer.

PIRSCHER (?) (Early 19th Century) Two Lithographs.

Das Edewildpret, zu Holze gehend. (Deer moving back to cover)

Gez: & lit: v. Pirscher in Braunschweig: 1828. (36.8 x 48 cm. with full margin)

Enten=Jagd. (Duck Shooting in marsh)

v. Pirscher in Braunschweig. (37 x 45.5 cm. with full margin)

PITTERI (GIOVANNI MARCO) (1703-1786) Engraving. PLATE 205.

Four shooting subjects, each plate measuring, actual size c. 58.5 × 48.5 cm. (c. 63.5 × 50.5 cm. with small margin)

Petrus Longhi pinxit Ven^{isa} Marcus Pitteri Sculpxit Ven^{isa}

Two lines in Italian and Latin in lower margin of each plate.

- | | |
|--|--|
| [1] De servi cacciator con studio ed opra | [3] Portasi in Valle il Cavalier, cui piacque, . . . |
| [2] Quivi ciascuno a metter fuori e inteso | [4] Vago è mirar, come l'uman pensiero |

Fine prints, engraved in a peculiar manner invented by this artist. Plate four shows how in the Venetian lagoons they practised duck shooting over decoy birds from holes dug out in the mudflats.

We have heard of two more pictures belonging to this set, one showing "a party of men drinking," the other "men counting up bag of duck" inscribed "Estratti i" and "Or lieto il" respectively.

PLATT (CAPTAIN JOHN) (Early 19th Century) Four coloured Aquatints.

Hog Hunting.

John Platt pinxit. Engraved & published by Mess^{rs} Fores at their Sporting and fine print repository & Frame Manufactory 41 Piccadilly, London.

- | | | | |
|--------------|---------------|----------------|-------------------|
| 1. The Find. | 2. The Burst. | 3. The Charge. | 4. The tired Pig. |
|--------------|---------------|----------------|-------------------|

Actual size 54.2 × 74.5 cm. (68.6 × 95 cm. with full margin)

Mint state of an imposing set of pig sticking scenes. The names of the participants are printed below each picture and on first plate also above. The artist himself appears in the first three plates. Not in Siltzer.

PLATT (A.) (Early 19th Century) Etching.

Die Weidmanns—oder Jagd Kunst—Sprache. (Hunting Terminology)

Etching of stag and hinds in centre and twenty-four etchings representing famous hunters through the ages, whose names are given. These are set on a broad frame surrounding seven paragraphs of text.

Verf. v. Carl Ludwig Hellrung. Lithographie von A. Platt, Magdeburg.

Actual size 59 × 63.5 cm. (64 × 70.5 cm. with margin)

PLAYING CARDS. (Early 19th Century) German.

A pack of 24 cards representing hunting subjects, the aces representing a stag's head, a wild boar, a hound and an owl. 9.5 × 5.3 cm.

Enclosed in marbled paper case.

POLLARD (F.) (Early 19th Century) Coloured Lithograph.

Thomas Budgen.

A. Archer Pinx^t. Printed by Engelmann & Co. F. Pollard lithog^r. To the Right Hon^{ble} Lord Viscount Gage, this Portrait of Thomas Budgen, many years Game Keeper at Firle Place,

Edwin N. Osmant. Published October 1831. On India paper.

55 × 39.5 cm. to edge of India paper (60.5 × 46 cm. with full margin) Apparently unknown to Siltzer.

POLLARD (JAMES) (1797-18?) Coloured Aquatints.

Four numbered plates with titles as below:

- Plate 1. Partridge Shooting. (Two sportsmen on right; three pointers and a covey of birds on left)
- Plate 2. Pheasant Shooting. (Two sportsmen and attendant on right; four spaniels and three cock pheasants on left)
- Plate 3. Grouse Shooting. (Three sportsmen on left; two pointers, one setter and grouse on right)
- Plate 5. Snipe Shooting. (Two sportsmen on left; three spaniels and snipe on right)

Drawn and engraved by Pollard. Pub. Sept^r 1, 1822. by Dean and Munday, Thread Needle Street (N^o 5 is dated Jan^y 1, 1825) Watermark J. Whatman 1821.

All the plates measure: actual size 14.2 × 48 cm. (20.5 × 48.6 cm. with margin, excepting No. 5, which measures 18.5 × 43.2 cm. with margin)

Fine condition.



PITTERI (GIOVANNI MARCO) (1703-1786) Engraving. PLATE 205

Four shooting subjects, each plate measuring, actual size c. 58.5 × 48.5 cm. (c. 63.5 × 50.5 cm. with small margin)

Petrus Longhi pinxit Ven^{ia}. Marcus Pitteri Sculpxit Ven^{ia}.

Two lines in Italian and Latin in lower margin of each plate.

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PLATT (CAPTAIN JOHN) (Early 19th Century) Four coloured Aquatints.

Hog Hunting.

John Platt pinxit. Engraved & published by Mess^{rs} Fores at their Sporting and fine print repository & Frame Manufactory 41 Piccadilly, London.

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|--------------|---------------|----------------|-------------------|
| 1. The Find. | 2. The Burst. | 3. The Charge. | 4. The tired Pig. |
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Mint state of an imposing set of pig sticking scenes. The names of the participants are printed below each picture and on first plate also above. The artist himself appears in the first three plates. Not in Siltzer.

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A pack of 24 cards representing hunting subjects, the aces representing a stag's head, a wild boar, a hound and an owl. 9.5 × 5.3 cm.

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A. Archer Pinxt. Printed by Engelmann & Co. F. Pollard lithogr. To the Right Hon^{ble} Lord Viscount Grey, this Portrait of Thomas Budgen, many years Game Keeper at Firle Place,

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POLLARD (JAMES) (1797-18?) Coloured Aquatints.

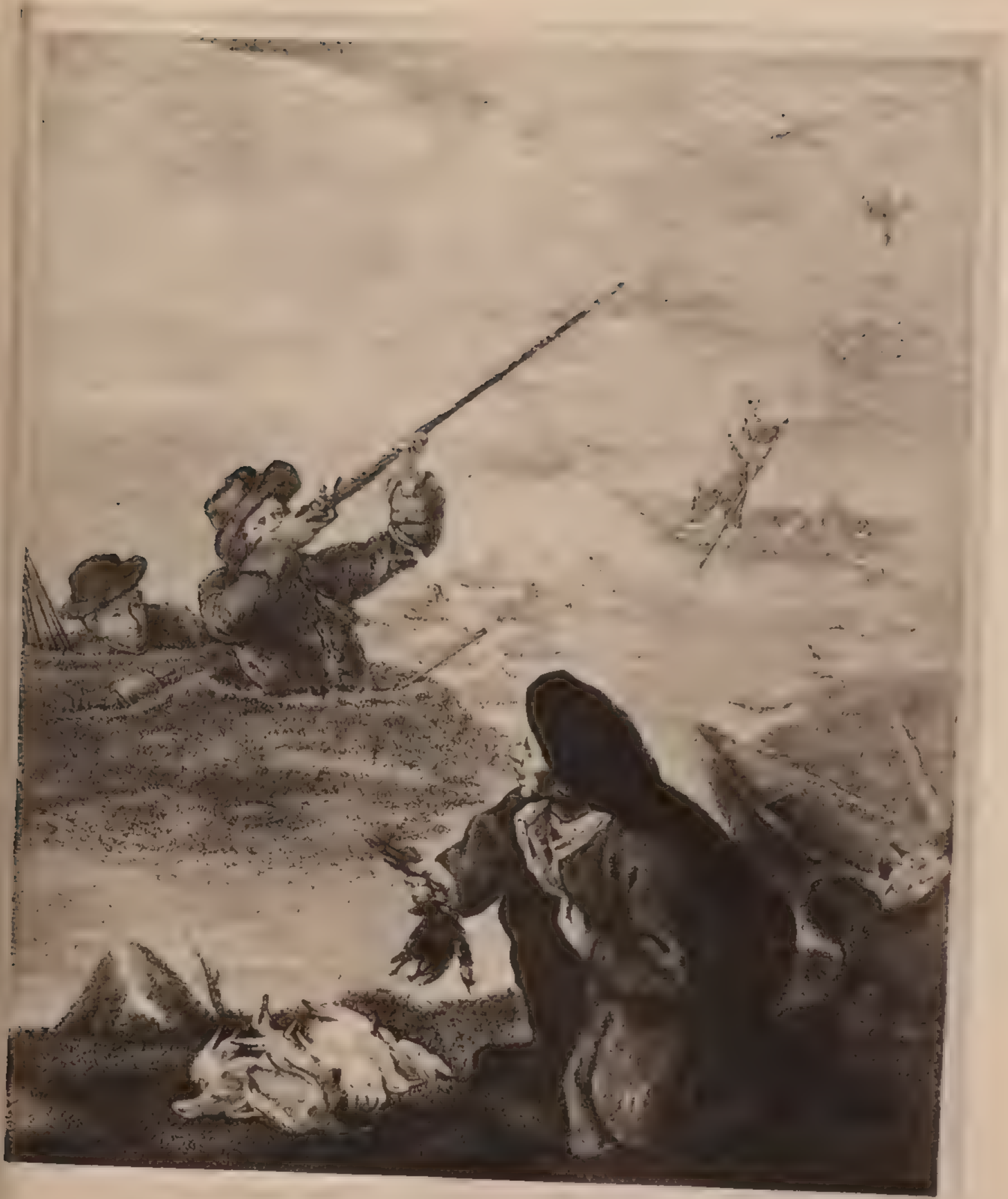
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| Plate 5. Snipe Shooting. (Two sportsmen on left; three spaniels and snipe on right) |

Drawn and engraved by Pollard. Pub. Sept^r 1, 1822, by Dean and Munday, Thread Needle Street (N^o 5 is Jan^y 1, 1825) Watermark J. Whatman 1821.

All the plates measure: actual size 14.2 × 48 cm. (20.5 × 48.6 cm. with margin, excepting No. 5, which measures 18.5 × 43.2 cm. with margin)

Fine condition.



POLLARD (JAMES)—continued**Coloured Aquatint.**

Coursing. Finding.

(Three mounted sportsmen and attendant leading two greyhounds; hare crouching under bracken on right)

Published Sept^r 26, 1823, by Dean & Munday, Threadneedle Street.

Actual size 14.3 × 40.2 cm. (20 × 48.6 cm. with margin)

Fine condition.

POLLARD (ROBERT) (1755-1838) Coloured Aquatint.

Pigeon Shooting.

Pub^d Feb. 20 1813 by R. Pollard Holloway near London.

(Five sportsmen, one in the act of firing at a pigeon; on left an attendant taking out a bird from a large wicker cage, open landscape in background) Actual size 24.5 × 36.8 cm. (27.5 × 40 cm. with margin)

Very rare. Probably designed by Henry Alken.

Two coloured Aquatints.

[1] The Fox Chase, or, View Halloo !!!

Aquatinted by W^m Ellis. Engraved by R. Pollard. Published Aug^t 21. 1802 by R. Pollard Printseller, Spafields, London.

[2] The Stag at Bay & whipping off the Hounds.

Howitt Del. Aquatinta by W^m Ellis. Engraved by R. Pollard. Published Aug^t 21. 1802, by R. Pollard, Printseller, Spafields London. Both measure: actual size 41.2 × 65.8 cm. (45 × 67 cm. with small margin)

[1] is probably likewise from a design by Howitt. Neither is mentioned by Siltzer.

Three coloured Aquatints.

[1] Warrener.

[2] Poacher.

[3] Earth Stopper.

N^{os} 1 and 2 have the following inscription: Pub^d Feb^r 6 1817 by R. Pollard Holloway near London.N^o 3 has the same inscription but the date is Sep^r 1. (28.5 × 41.5 cm. with margin)[N^o 1] Keeper with two dogs and basket. Two dead rabbits in foreground.[N^o 2] Poacher on left leaning on fence; three dead rabbits near by; lurcher in foreground crossing a moonlit field towards five rabbits seen outside a copse.[N^o 3] Earth stopper with two terriers and pony at work under a lantern hanging in tree.

Rare. These prints, quite apart from the light they throw on old sporting ways, are remarkable as representations of nocturnal atmosphere and colouring.

And JUKES (FRANCIS) (1745-1812) Aquatint.Dash. A valuable pointer in the possession of Col^l Thornton.S. Gilpin Pinx^t. Engraved by R. Pollard, aquat^t by F. Jukes, Published Feb^r 11, 1788 by S. Gilpin . . . & R. Pollard . . . (44 × 54 cm. with margin) Siltzer, p. 359. From the Comte de Beaufort's collection.**PONTIUS (PAUL) (1603-1658) and HOLLAR (W.) (1607-1677) Engraving.**

(Diana sitting at the foot of a tree: hunting horns suspended above; three hounds on right)

P. Pontius et W. Hollar faciebant. P. van Avont inv. Actual size 20.7 × 15.3 cm. (29.3 × 19.5 cm. with margin)

PORTER (J.) (Early 19th Century) Mezzotint printed in colours.

The Queen of the Chase.

Engraved from a Painting by J. Porter. Actual size 31.8 × 24.8 (38.2 × 29.2 cm. with margin)

Siltzer mentions J. Porter as an artist and mezzotinter.

Open letters. Artistic portrait of a beautiful girl in hunting costume.

Mezzotint.

The R^{ht} Hon^{ble} George Pitt, Lord Rivers.

Painted by I. Agasse. Engraved by I. Porter. Published May 9. 1827, by M. Colnaghi, 23. Cockspur Street, London.

To the King's Most Excellent Majesty, this Portrait . . . is, by gracious permission, dedicated . . .

Actual size 40.5 × 33.2 cm. ; 49.3 × 37.3 cm. up to platemark (60.5 × 45.3 cm. with full margin)

Very fine open-letter-proof of this beautiful portrait, with large margin. (Marked "proof") Siltzer, p. 41.

From the Schöller collection.

PRATT (HENRY L.) (Early 19th Century) Chromolithograph.

Thomas Campbell Eyton Esquire.

H. Pratt pinx^t. To Thomas Campbell Eyton Esquire, . . . signed H. L. Pratt in lower right. Executed in Hullmandel & Walton's Process. Sold by the Artist, Admaston Spa, . . . (Arms) On India paper.

46 × 68.3 cm. to India paper (54 × 73.2 cm. with full margin)

PRESTEL (MARIA CATHERINA) (1744-1794) Two brown Prints on one sheet.

Dessins d'Augustin Hirschvogel du Cabinet de Monsieur de Praun à Nuremberg.

[1] (Fighting Stags)

[2] (Hunter shooting with crossbow at a sitting hare)

Marie Chatherine (sic) Prestel sc. 1778. Each picture: 16.2 × 20.9 cm. (Size of sheet: 41.5 × 60.5 cm).

PRIEP (?) (Early 19th Century) Lithographs.

Die Wilddiebe.

Four numbered plates, each bearing title as above. N° 3 is signed "Priep — f." on lower right.

19.2 × 12.5 cm. up to platemark (25 × 18 cm. with margin)

PRITCHARD (?) (Early 18th Century) Engraving.

A View of his Grace the Duke of Kingston's House at Thoresby, with his Grace & attendants going a setting.

Pritchard Sculp. Watermark: Fleur-de-lys on shield with crown at top and letters V G.

Actual size 27.8 × 43 cm. (31.2 × 45.6 cm. with margin)

See also "Tillemans (Peter)" for a larger picture of the same subject.

PROBST (GEORG BALTHASAR) (18th Century) Four hand-coloured Engravings representing Court Hunts.

[1] La Chasse dans les Enceintes.

[3] La Chasse de Sangliers.

[2] La Chasse par Eau.

[4] La Chasse d'Ours.

Title in French in upper margin, and in Latin, French, Italian and German in lower margin.

Georg Balthasar Probst, excud. A.V. and [Plate Nos.] 119, 120, 121, and 122. (lower right)

Actual size c. 27.5 × 40.3 cm. (40 × 51 cm. with margin)

A quaint and interesting set, showing different kinds of "stunts" to which the organisers of such orgies resorted to add an extra element of excitement.

PROBST (JOH. BALTHASAR) See Ridinger (Johann Elias) Neue Reit-Kunst.



PORTER (J.) (Early 19th Century) Mezzotint printed in colours.

The Queen of the Chase.

Engraved from a Painting by J. Porter. Actual size 31.8 × 24.8 (38.2 × 29.2 cm. with margin)

Siltzer mentions J. Porter as an artist and mezzotinter.

Open letters. Artistic portrait of a beautiful girl in hunting costume.

Mezzotint.

The Rt Hon^{ble} George Pitt, Lord Rivers.

Painted by I. A. Rose. Engraved by I. Porter. Published May 9. 1827, by M. Colnaghi, 23. Cockspur Street, W.

To the King's Most Excellent Majesty, this Portrait . . . is, by gracious permission, dedicated . . .

Actual size 40.5 × 33.2 cm.; 49.3 × 37.3 cm. up to platemark (60.5 × 45.3 cm. with full margin)

Very fine open-letter-proof of this beautiful portrait, with large margin." (Marked "proof") Siltzer, p. 41

From the Scheller collection.

PRATT (HENRY L.) (Early 19th Century) Chromolithograph.

Thomas Campbell Eyton Esquire.

Chromolithograph from a painting by Thomas Campbell Eyton Esquire, . . . signed H. L. Pratt in lower right. Printed by

Hullmandel & Walton's Process. Sold by the Artist, Admaston Spa, . . . (Arms) On India paper.

46.4 × 33 cm. to India paper (54 × 73.2 cm. with full margin)

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19.2 × 12.5 cm. up to platemark (25 × 18 cm. with margin)

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Pritchard Sculp. Watermark: Fleur-de-lys on shield with crown at top and letters V G.

Actual size 27.8 × 43 cm. (31.2 × 45.6 cm. with margin)

See also "Tillemans (Peter)" for a larger picture of the same subject.

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[4] La Chasse d'Ours.

Title in French in upper margin, and in Latin, French, Italian and German in lower margin.

Georg Balthasar Probst, excud. A.V. and [Plate Nos.] 119, 120, 121, and 122. (lower right)

Actual size c. 27.5 × 40.3 cm. (40 × 51 cm. with margin)

A quaint and interesting set, showing different kinds of "stunts" to which the organisers of such orgies resorted to add an extra element of excitement.

PROBST (JOH. BALTHASAR) See Ridinger (Johann Elias) Neue Reit-Kunst



PYALL (H.) (Early 19th Century) A pair of coloured Aquatints.

[1] Morning, First September.

Jones del. Published by S. Knight, Sweetings Alley, Cornhill: & 4 King St^e Holborn, 1832. Pyall Sc. Watermark: J. Whatman. Size of picture: 13.2 x 29.7 cm. (18.6 x 32.3 cm. with margin)

[2] Evening First September.

Jones del. Published by S. Knight, Sweetings Alley, Cornhill & 4 King St^e Holborn. Sept 8, 1831. Corⁿ D. H. Pyall Sc^l. Size of picture: 12.9 x 29.5 cm. (18.5 x 32.6 cm. with margin)

Two delightful little pictures of an unusual shape.

Aquatint in colours.

Hunters on their way to the Hunting Stables.

PLATE 206.

James Pollard pinxit. London Published by Thos. McLean. N^o 26 Haymarket & Giraldon Bowinet Paris 1829. H. Pyall Sculpsit. Actual size 35 x 43.5 cm. (40 x 48.8 cm. with margin)

Brilliant impression of a pleasing picture showing two huntsmen, with four horses, taking a drink at a wayside inn. Siltzer, p. 219.

PYALL (H.) See also Hunt (G. & C.)

PYNE (WILLIAM HENRY) (Early 19th Century) and **HILL (J.)** Coloured Aquatints.

Seven sporting plates from the "Microcosm of London."

Hunting. (Five plates)

Bird Catching. (One plate)

Shooting. (One plate)

Each plate contains from two to four pictures.

"Drawn & Etch'd by W. H. Pyne" on all seven plates, "Publish'd Aug. 1. 1806 by Pyne & Nattes" on first five, "London Pub'd Sep^r 1804 by Pyne & Nattes on No. 6. "London Pub'd Febr^y 1. 1804 by Pyne & Nattes" on No. 7.

Plate 1 is upright and measures 37 x 28 cm. with full margin. All the others are oblong and measure about 28 x 40 cm. with full margin.

Mounted and bound in grey boards.

The hunting plates include fox and stag hunting and a coursing scene. The bird catching plate includes an illustration of a duck decoy.





ADOS (LUIGI) (1780-18?) Hand-coloured Engraving.

(Duck Shooting)

Sporting plate without title. Peasants shooting and fishing on the right. Large expanse of water across which is seen a little village with belfry tower. Hunter shooting at duck, which dog is retrieving.

Luigi Rados inc. Deposta alla Biblioteca . . . Dosio le figure.

A typical and attractive corner of Italian lake scenery. (32.5 x c. 46 cm. with small margin)

RAIMONDI (MARC ANTON) (1482?-1546?) Engraving.

(Lion Hunt. Party of hunters attack a lion on the right. A huntress lies on the ground attacked by a second lion)

Inscription in lower margin: "Que stabant vix hospitibus . . . MF."

On back three collectors' marks including the signature of the famous P. Mariette 1699 and the stamp of a German royal museum. (26.7 x 41.2 cm).

Marc Anton, as he is generally called, was one of the greatest of the early Italian engravers.

See Bartsch, Vol. XIV, p. 317.

RAVENET (JEAN FRANÇOIS) (Early 19th Century) Engraving.

La Chasse à l'Oiseau.

D'après lesquice de M^r Carle Vanloo • gravé par Ravenet.

Eight lines beginning "De suivre ces Beautez . . ."

(42.5 x 30.5 cm. with small margin) Nagler, Vol. XIV, p. 5.

RAWLINS (T. J.) (Early 19th Century) A pair of hand-coloured Lithographs.

Jorrock's Sporting Lecture. N° 1 and N° 2. (They measure 35.4 x 26 cm. and 31.1 x 22.8 cm. respectively)

Each lecture consists of one large and four small numbered hunting vignettes printed on one sheet within an ornamental framework. Descriptive matter appears below the centre vignette and at the foot of the page. Signed on lower left.

T. J. Rawlins del et lithog. (Caricatures) Titles of vignettes:

No. 1.	(Centre)	Warranted Just the Thing.	No. 2.	(Centre)	Ah! Mon Ami! Prenez garde!
	1.	Tally Ho!		1.	A Plumper.
	2.	For'ard Rider.		2.	A Rattler.
	3.	Not Insured.		3.	A Difference of Opinion.
	4.	Milling the Splash.		4.	A Welter Weight.





ADOS (LUIGI) (1780-18?) Hand-coloured Engraving.

(Duck Shooting)

Sporting plate without title. Peasants shooting and fishing on the right. Large expanse of water across which is seen a little village with belfry tower. Hunter shooting at duck, which dog is retrieving.

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La Chasse à l'Oiseau.

D'après lesquice de M^r Carle Vanloo • gravé par Ravenet.

First lines beginning "De suivre ces Beutez . . ."

(42.5 x 30.5 cm. with small margin) Nagler, Vol. XIV, p. 5.

RAWLINS (T. J.) (Early 19th Century) A pair of hand-coloured Lithographs

Jorrocks's Sporting Lecture. No 1 and No 2. (They measure 35.4 x 26 cm. and 31.1 x 22.8 cm. respectively)

Each leaf consists of one large and four small hand-coloured hunting vignettes printed on one sheet within a decorative border. Descriptive matter at top and bottom of the vignette and at the foot of the page. Signed and dated.

T. J. Rawlins del et lithog. (Caricatures) Titles of vignettes:

No. 1.	(Centre)	Warranted Just the Thing.	No. 2.	(Centre)	Ah! Mon Ami! Prenez garde!
	1.	Tally Ho!		1.	A Plumper.
	2.	For'ard Rider.		2.	A Rattler.
	3.	Not Insured.		3.	A Difference of Opinion.
	4.	Milling the Splash.		4.	A Welter Weight.







REC (B.?) (17th Century) Engravings.

Ten hunting scenes in three forms, numbered 1 to 5 and 1 to 5. Printed in sets of two on one sheet. The two first, 1 and 1, have the inscription "Zu finden bei David Turck in Nurnberg B. Rec. 1625 and B.R. seal."

- | | | | | |
|-----------------|-----------------|-----------------|-------------------|---------------------|
| 1. A Stag Hunt. | 2. A Fox Hunt. | 3. A Stag Hunt. | 4. A Rabbit Hunt. | 5. Ostrich Hunting. |
| 1. A Boar Hunt. | 2. A Bear Hunt. | 3. A Fox Hunt. | 4. A Wolf Hunt. | 5. A Fox Hunt. |

The plates measure 4.7×17.5 cm. The sheets measure 19.8×30.5 cm.

Very rare. From the Baillie Graham collection. Both artist and publisher apparently undeciphered by bibliographers. Watermark: a shield with half an eagle on left and K on right side.

Bound in old brown calf with ornamental tooling.

These prints are reproduced as headpieces in this volume of the catalogue.

REEVE (RICHARD GEORGE) (fl. 1810-1840) Coloured Aquatints.

Four coursing plates. Whatman paper dated 1808.

Painted by Wolstenholme. Engraved by Reeve.

PLATE 207.

Proofs; with the word "Plate" and number. The words: "Published by Rich^d Reeve 7, Vere Street, Bond Street, May 25th 1807" appear on Plates 2, 3 and 4. Actual size c. 41.5×55 cm. (58×75.5 cm. with full margin)

- Plate 1. (Going out. Two coursers and attendant, one on horseback and one leading his horse with four greyhounds.)
 Plate 2. (Two hounds coursing a hare followed by two mounted sportsmen, pool on right)
 Plate 3. (Mounted sportsman, another seated holding a hare; two greyhounds near by)
 Plate 4. (The Kill, two hounds killing hare near stile)

Mint state. A set of prints giving a very vivid idea both of the manner and of the beautiful country in which the sport of coursing was practised in the beginning of last century. They are good examples of the mellow and clear colouring for which Wolstenholme is justly famed.

Coloured Aquatints.

Fox hunting. Four unnumbered plates.

PLATE 208.

- [1] (Huntsman and hounds at inn-side. Four hunters and pack, on left one hound drinking in pool)
 [2] (Drawing the Covert. Five hunters and pack entering a wood)
 [3] (Full Cry. Three Hunters, one opening a gate; hounds climbing stile on left)
 [4] (The Death. Three hunters, one dismounted, hounds killing fox near small lake)

Painted by Dean Wolstenholme. Engraved by Reeve. Actual size 42×55.5 cm. (c. 44.3×57.8 cm. with margin). A very attractive series (although without titles) principally on account of its exceptionally fine colouring. Besides, the riders and hounds are more in proportion to the landscape than is usual with sporting prints. Siltzer, p. 309, mentions a set printed in 1806 but the sizes he gives are not correct. It may be a set printed in 1808 to which he refers without giving the measurements.

Mounted and bound in half brown mor.

A pair of coloured Aquatints.

- [1] Keepers on the Look Out. (Two keepers with dog near stile)
 [2] The Poachers Detected. (The same fighting with two poachers)

H^r Alken Del^d. Geo. Reeve, sculp^r. Whatman paper. London, Published by Tho^s M^rLean, 26 Haymarket. 1828.
 Actual size 25.1×21 cm. (33×27.5 cm. with margin)

Two coloured Aquatints.

Hawking. Plate III. The Fatal Stoop. Hawking. Plate IV. Disgorging. **PLATE 209.**

Painted by F. G. Turner. Engraved by R. G. Reeve. To His Grace William Aubrey de Vere Beauclerk, Duke of St Albans, Hereditary Grand Falconer of England, this Plate is . . . dedicated by . . . J. McCormick.

London published by J. McCormick, 147 Strand. Actual size 39.3×31 cm. (c. 49.5×38 cm. with full margin)

Rare. Two brilliantly coloured plates out of set of four. We have not been able to obtain Plates I and II in sufficiently fine quality for inclusion in this collection. Plate I is called "The Departure" and Plate II "The Rendez-vous."

REEVE (RICHARD GEORGE)—*continued*

Aquatint in colours.

Pigeon Shooting.

This plate represents the Members of the Red-House Club Shooting for the Gold Cup (1828) Dedicated by Permission to the Noblemen and Gentlemen of the Red House Club. By their obedient humble servant Benjⁿ Barling 23 Broad Street Golden Square. Drawn and Etched by H. Alken. Aquat^a by R. G. Reeve. **PLATE 210.**

Actual size 30.2 × 46.4 cm. (35.5 × 50.7 cm. with margin) Watermark: J. Whatman Turkey 1826.

Apparently the only coloured copy known. The gentleman in the act of firing is the famous Squire Osbaldeston.

For full description of this episode see "Squire Osbaldeston: His Autobiography" Sir Theodore Cook London 1926, pp. XXXVII & XXXVIII. Siltzer, p. 61, mentions a pamphlet and key-plate which was issued with this picture but apparently it has not come to light so far.

Four coloured Aquatints with numbers and titles as follows : **PLATE 211.**

- No. 1. Woodcock Shooting. (Keeper on left shooting a woodcock, another with three spaniels in front)
- No. 2. The Repast. (Three keepers, five spaniels and a bag of pheasants)
- No. 3. Pheasant Shooting. (Two sportsmen, one shooting at cock pheasant flying to left ; four spaniels)
- No. 4. The Return. (Three keepers collecting bag near gate ; four spaniels near by)

Each plate bears inscription: H. Alkin Del^t, R. Reeve Sculp. and : Published May 1st 1813, by S. & J. Fuller at the Temple of Fancy, Rathbone Place, London. Actual size 34.6 × 46 cm. (40.3 × 50 cm. with margin)

A magnificently coloured set of the earliest issue, with engraved titles. Siltzer p. 57.

Mounted and bound in half green mor.

Coloured Aquatints.

Paper has watermark: Edmeads & Pine 1802.

Stag Hunting. A set of plates numbered Pl. 1—Pl. 4. Painted by Wolstenholme. Published by Reeve . N^o 7 Vere Street (Bond Street) June 1st 1808. Engraved by Reeve.

- Pl. 1. (Huntsman, with pack, sounding horn ; two others trotting up)
- Pl. 2. (Stag followed by hounds and two hunters ; pool on right)
- Pl. 3. (Stag at bay in pool, attacked by three hounds ; two huntsmen and five hounds rushing out of cover)
- Pl. 4. (Stag taken by three hounds ; two hunters and two other hounds approaching)

Actual size c. 28.5 × c. 38 cm. (c. 35.8 × c. 44 cm. with margin)

Charming in style and composition, especially Plates I and III. Exceptionally fresh and faultless condition.

Two coloured Aquatints.

[1] The Dog & Vixen Fox.

[2] A Litter of Foxes.

Painted by Wolstenholme. Engraved by Reeve. Published by Reeve, 151 Grafton Street, . . . Feb^y 1st 1811.

[No. 2] has also "Fitzroy Square" in address, and watermark: Whatman 1810.

Actual size 43.8 × 58.5 cm. (49.6 × 65 cm. with margin) See Siltzer, p. 310.

From the collection of the Comte de Beaufort.

REEVE. *See also* Alken (Henry)

REICHEL (P. D.) (Early 19th Century) Chromolithograph.

Streif=Jagen in der Dresdner Haide. (Stag and boar hunting in an enclosed clearing of a wood)

P. D. Reichel lithogr. (21.3 × 32.8 cm. with full margin)



REBECC (R.G.) PIGEON SHOOTING AT THE RED HOUSET CLUB C. 1928

REEVE (RICHARD GEORGE)—*continued*

Aquatint in colours.

Pigeon Shooting.

This plate represents the Members of the Red-House Club Shooting for the Gold Cup (1828) Dedicated by Permission to the Noblemen and Gentlemen of the Red House Club. By their obedient humble servant Benjⁿ Barling, 23 Broad Street Golden Square. Drawn and Etched by H. Alken. Aquat^a by R. G. Reeve. **PLATE 210.**

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For full description of this episode see "Squire Osbaldeston: His Autobiography" Sir Theodore Cook London 192 pp. XXXVII & XXXVIII. Siltzer, p. 61, mentions a pamphlet and key-plate which was issued with this picture but apparently it has not come to light so far.

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- 1. Woodcock Shooting. (Keeper on left shooting a woodcock, another with three spaniels in front)
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- 4. The Return. (Three keepers collecting bag near gate; four spaniels near by)

Each plate bears inscription: H. Alkin Del^t, R. Reeve Sculp. and: Published May 1st 1813, by S. & J. Fuller at the Temple of Fancy, Rathbone Place, London. Actual size 34.6 x 46 cm. (40.3 x 50 cm. with margin)

A magnificently coloured set of the earliest issue, with engraved titles. Siltzer p. 57.

Mounted and bound in half green mor.

Coloured Aquatints.

Paper has watermark: Edmeads & Pine 1802.

Stag Hunting. A set of plates numbered Pl. 1—Pl. 4. Painted by Wolstenholme. Published by Reeve, No. 1 Vere Street (Bond Street) June 1st 1808. Engraved by Reeve.

- Pl. 1. (Huntsman, with pack, sounding horn; two others trotting up)
- Pl. 2. (Stag followed by hounds and two hunters; pool on right)
- Pl. 3. (Stag at bay in pool, attacked by three hounds; two huntsmen and five hounds rushing out of cover)
- Pl. 4. (Stag taken by three hounds; two hunters and two other hounds approaching)

Actual size c. 28.5 x c. 38 cm. (c. 35.8 x c. 44 cm. with margin)

Charming in style and composition, especially Plates I and III. Exceptionally fresh and faultless condition.

Two coloured Aquatints.

[1] The Dog & Vixen Fox.

[2] A Litter of Foxes.

Painted by Wolstenholme. Engraved by Reeve. Published by Reeve, 151 Grafton Street, . . . Feb^y 1st 1811

[No. 2] has also "Fitzroy Square" in address, and watermark: Whatman 1810.

Actual size 43.8 x 58.5 cm. (49.6 x 65 cm. with margin) See Siltzer, p. 310.

From the collection of the Comte de Beaufort.

REEVE. *See also* Alken (Henry)

REICHEL (P. D.) (Early 19th Century) Chromolithograph.

Streif=Jagen in der Dresdner Haide. (Stag and boar hunting in an enclosed clearing of a wood)

P. D. Reichel lithogr. (21.3 x 32.8 cm. with full margin)





REMBRANDT (PAUL VAN RYN) (1606-1665) Etching.

(The Lion Hunt. A lion hunt undertaken by Turks. The central figure on a rearing horse, hurling a spear at a lion running to left. One horseman, with sword, behind; fallen horse in lower centre)

Signed: Rembrandt f. 1641 on upper right. (23 x 30.2 cm. with small margin)

Stamp on reverse:  Watermark: Lorraine cross and I F D.

Very rare. Bartsch 114, Nagler, Vol. XIV, p. 236.

Etching.

(Lion Hunt. Two hunters; one mounted with spear in left hand, the other fallen from his horse and attacked by a lioness) (15.8 x 12.5 cm).

Very rare. Fine early impression with the dirty background. Signed on reverse P. Mariette 1661. Bartsch 115, Nagler, Vol. XIV, p. 238.

Etching.

(Lion Hunt. Hunter sitting on fallen horse defending himself with a spear against a charging lion. Another horseman behind) (15.8 x 11.8 cm).

Bartsch 116, Nagler, Vol. XIV, p. 238.

REMY (HEINRICH ALBERT) (Early 19th Century) Four Chromolithographs.

Each plate bears a title and a number, and is inscribed Gem. v. C. Schultz.

- | | |
|--|---|
| 1. (27 x 18.5 cm). Der Treiber. | 3. (27.4 x 18.8 cm). Des Jägers Ruhe. |
| 2. (24 x 17.2 cm). Jäger auf der Suchjagd. | 4. (24.3 x 17 cm). Jäger auf der Hasenjagd. |

N° 1 bears inscription: lith. v. Haun. Nos 2 and 4: lith. Alb. Remy.

Mounted and bound in marbled boards.

RENTZ (MICHAEL) (1701-1758) Engraving.

Kuckus Baad.

Rentz et a Montalegre ad vivum del: et fec: in Kuck. 1724. (A bird's eye view of Kuckus Baad and representation of a large court hunt) Actual size c. 68 x 81.8 cm. (76.5 x 93.5 cm. with margin)

Rentz was court engraver to Count Anton von Spork and a pupil of Joseph de Montalegre, who assisted him in the production of this remarkable engraving. The lower part thereof represents Count von Spork and his family engaged in hunting on an extensive scale. In lower right corner a tablet gives a description of the various attractions of the well known Spa called Kuckus Baad.

On the verso of the engraving is printed a broadside consisting of three sections:

- [1] Verläugnung Seiner Selbst von einer vornehmen Standes=Person entworfen
- [2] Summarischer Lebens=Lauff unsers Herrn und Heylandes
- [3] Hundert Lob=Sprüche, vor so viel Wohlthaten Gottes alle Tage

Coat of Arms. Schweidnitz Gedruckt bey Johann Christian Müllern, 1725.

RENTZ (MICHAEL)—*continued*

Nine Engravings.

Curiöse Jaegereyen.

Each plate has title and 8 lines of verse in lower margin beginning :

- | | | |
|---|--|---|
| [1] Curiöse Jaegereyen (Title).
"Ihr Herren köm̄t herbey!" | [2] Die Par Force Jagt.
"Wer diesen Helden" | [3] Die Hirsch-Jagt.
"Au weh! hier" |
| [4] Die Wolfs-Jagt.
"Potz tausend Element!" | [5] Die Baeren Jagt.
"Bringt eilend" | [6] Die Reiger Beitz.
"Es kan sich in" |
| [7] Die Schweinhätze.
"Wer an den Schweinen" | [8] Die Hasen-Jagt.
"Zum Henker!" | [9] Das Fuchs-Brellen.
"Mein! schaut nur." |

Plate 6 is signed "Renz fec" in lower right corner.

Rare; burlesque sporting prints, which are more curious than attractive. See also Adrian van der Laan and a Dutch set of 16 plates (c. 1716) in this section, which are good examples of this peculiar type of grotesque.

Actual size c. 21 × 34.3 cm. (26.5 × 37 cm. with margin)

Bound in old red paper boards, vel. back.

REUBKE (F.) See Mittag.**REVIEW, THE.** See Alken (Henry)**REYNOLDS (SAMUEL WILLIAM)** (1773–1835) Hand-coloured Mezzotint.

The Sportsman's Dog.

Painted by J. Northcote R.A. Engraved by S. W. Reynolds.

London, Published Jan^r 1. 1800 by S. W. Reynolds. N^o 47. Poland Street.

Actual size 29.7 × 37.3 cm. (38 × 43.6 cm. with margin)

Mezzotint printed in colours.

A Bear Hunt. (Two dogs attacking a bear which is killing another dog)

Design'd by G. Morland. London: Published April 20. 1796, by S. W. Reynolds, N^o 6 Rolls Buildings, Fetter Lane.
Engrav'd by S. W. Reynolds. Signed lower right: G. Morland 1795.

(34 × 39.8 cm. with small margin) Fine impression.

The same print in black.

33 × 38.2 cm. to platemark (37.5 × 45.7 cm. with margin) Fine impression.

Coloured Mezzotint.

The Falconer.

James Northcote R.A. pinx^t. Mr Sam^l Northcote, of Plymouth. Sam^l W. Reynolds sculp^t. London, Published March 1. 1797. by I. R. Smith, King Street, Covent Garden.**VOL. III FRONTISPIECE.**

Actual size 46 × 35 cm., with platemark 50.5 × 35.5 cm. (52.5 × 37 cm. with margin)

Extremely rare in perfect condition. A magnificent and unequalled hawking print.

Another impression of the same state in black.

Actual size 45.5 × 35 cm., with platemark 50.5 × 35 cm. (51.5 × 37 cm. with margin)



RENTZ (MICHAEL)—*continued*

Nine Engravings.

Curiose Jaegerereyen.

Each plate has title and 8 lines of verse in lower margin beginning:

- | | | |
|---|--|---|
| [1] Curiose Jaegerereyen (Title).
"Ihr Herren kömmt herbey!" | [2] Die Par Force Jagt.
"Wer diesen Helden" | [3] Die Hirsch-Jagt.
"Au weh! hier" |
| Die Wolfs-Jagt.
Pötz tausend Element!" | [5] Die Baeren Jagt.
"Bringt eilend" | [6] Die Reiger Beitz.
"Es kan sich in" |
| [4] Die Schweinhätze.
"Wer an den Schweinen" | [8] Die Hasen-Jagt.
"Zum Henker!" | [9] Das Fuchs-Brellen.
"Mein! schaut nur." |

Plate 6 is signed "Renz fec" in lower right corner.

Rare; burlesque sporting prints, which are more curious than attractive. See also Adrian van der Laan and a set of 16 plates (c. 1716) in this section, which are good examples of this peculiar type of grotesque.

Actual size c. 21 × 34.3 cm. (26.5 × 37 cm. with margin)

Bound in old red paper boards, vel. back.

REUBKE (F.) See Mittag.

REVIEW, THE. See Alken (Henry)

REYNOLDS (SAMUEL WILLIAM) (1773-1835) Hand-coloured Mezzotint

The Sportsman's Dog.

Painted by J. Northcote R.A. Engraved by S. W. Reynolds.

London, Published Jan^y 1. 1800 by S. W. Reynolds. N° 47. Poland Street.

Actual size 29.7 × 37.3 cm. (38 × 43.6 cm. with margin)

Mezzotint printed in colours.

A Bear Hunt. (Two dogs attacking a bear which is killing another dog)

Design'd by G. Morland. London: Published April 20. 1796, by S. W. Reynolds, N° 6 Rolls Buildings, Fetter Lane.
Engrav'd by S. W. Reynolds. Signed lower right: G. Morland 1795.

(34 × 39.8 cm. with small margin) Fine impression.

The same print in black.

33 × 38.2 cm. to platemark (37.5 × 45.7 cm. with margin) Fine impression.

Coloured Mezzotint.

The Falconer.

James Northcote R.A. pinxt. Mr Sam^l Northcote, of Plymouth. Sam^l W. Reynolds sculp^t. London, Published March 1. 1797. by I. R. Smith, King Street, Covent Garden.

VOL. III FRONTISPIECE

Actual size 46 × 35 cm., with platemark 50.5 × 35.5 cm. (52.5 × 37 cm. with margin)

Extremely rare in perfect condition. A magnificent and unequalled hawking print.

Another impression of the same state in black.

Actual size 45.5 × 35 cm., with platemark 50.5 × 35 cm. (51.5 × 37 cm. with margin)



FIGURE 1789. SEATED FIGURE



REYNOLDS (SAMUEL WILLIAM)—continued

Coloured Mezzotint.

2 Setters.

PLATE 212.

Painted by G. Morland. London. Pub. March 1. 1799 by S. Morgan, N° 22 Margaret Street, Cavendish Square.
Engraved by S. Reynolds. Actual size 30.5 × 37.8 cm. (37.8 × 44.5 cm. with margin)

A A harmony in colours. Mint state. Siltzer, p. 190.

Mezzotint.

(l'Hallali) (Dismounted sportsman blowing horn over dead roebuck, several hounds and mounted hunter visible between two large trees)

H^e Vernet Pinx^t. S. W. Reynolds, grav. du Roi d'Ang^{re} sculp. a Paris chez Schroth. Edit^r Et a Londres chez Colnaghi fils et C^o Pall Mall Actual size 36 × 49.5 cm. (44.3 × 56.5 cm. with margin)

T Proof; etched lettering. A fine impression of an excellent print. Nagler, Vol. XIV, p. 375.

Mezzotint.

T The Kennel.

I Design'd by G. Morland. Engraved by S. W. Reynolds.

I London: Published April 20. 1796. by S. W. Reynolds, N° 6 Rolls Buildings, Fetter Lane.

E 33 × 37.8 cm. to platemark (42.3 × 53.8 cm. with full margin) Signed G. Morland. Del. on lower right.

Mezzotint.

D Chasse au Marais.

PLATE 213.

(On right sportsman with two setters preparing to shoot at duck; on left another in the hazy background)

I H^e Vernet Pinx^t. S. W. Reynolds grav. du Roi d'Ang^{re} sculp^t. Déposé.

A Actual size 36.4 × 50.2 cm. (40 × 56.3 cm. with margin)

Open letters. A very fine production, the joint effort of two great artists. From the Comte de Beaufort's collection. Nagler, Vol. XIV, p. 375.

RHEIN (NICOLAS) (1767–1819) Two Mezzotints.

[1] (Bear Hunt) Ruthardt pinx. Rhein sculps. A Vienne au Bureau d'Arts et d'Industrie 1802.
Actual size c. 56 × 79.5 cm. (c. 73 × 96.5 cm. with margin)

[2] (Stag Hunt) Peint par Ruthardt. Gravé par Rhein A Vienne, au Bureau d'Arts et d'Industrie 1802.
Actual size c. 56 × 79.5 cm. (c. 70.8 × 95.8 cm. with margin)

Both proof engravings.

RICHTON (LÉON) (19th Century) Etching in brown.

(A Highland Family. After Sir E. Landseer)

London Published October 1st 1886 by Sidney Redrup 175, New Bond St.

Engraver's proof, signed. Actual size 25 × 35 cm. (41.5 × 62.5 cm. with full margin)

A good picture of a typical Scotch stag of the original breed.

RICHTER (CARL AUGUST) (1776–?) Engraving.

(A Deer Drive)

Ansicht vom Schloss Ebersburg mit dem Eichenforst am Harz. St^r Erlaucht dem regierenden Grafen Christian Friederich zu Stolberg Wernigerode.

n. d. Nat. gez v. A. Varges. C. A. Richter sc. Gehorsamst gewidmet von F. Donati.

Actual size 39.8 × 53.1 cm. (50 × 61.5 cm. with margin)

Unfinished engraving.

JOHANN ELIAS RIDINGER.

Ridinger's name is well known to collectors of sporting prints and lovers of the chase in general. Like Alken, he was a prolific worker, and, again like him, a practical hunter and shooter himself, with an intimate knowledge of woodcraft, of horses, of hounds and their equipment. In style these two artists are widely different. Ridinger showed no sense of humour. His were serious efforts at rendering the exact details of the manifold kinds of Hunting, Shooting, Trapping and Hawking scenes which he designed.

All the knowledge necessary to the continental history of our subject, as far as the eighteenth century is concerned, could be gathered from a close study of this artist. He was born in 1698 in Ulm and died in Augsburg in 1767. These dates are taken from the inscription on a portrait of Ridinger engraved by his son, Martin Elias Ridinger (see Thienemann p. xix) and from one engraved by Georg Christoph Kilian (in this collection) undescribed by Thienemann.

Ridinger had two sons, who helped to finish the publication of a comprehensive work called the "Thier-Reich," upon which he was engaged up to the time of his death.

In this collection we are only concerned with his sporting subjects, both in Line-engraving and in Mezzotint, of which the latter are by far the rarer, and are in some cases extremely difficult to find.

Fortunately for posterity, Ridinger had a great admirer—Georg August Wilhelm Thienemann—who in 1856 published a book called "Leben und Wirken des . . . Johann Elias Ridinger," in which he gives a full description of every one of Ridinger's works, numbering each plate in rotation as he describes it. We cannot do better than adhere in our catalogue, not only to the rotation of Thienemann's publication, but also to add the numbers he gives, which numbers we precede with the letters "Th" as a means of identification and as the best possible guide to would-be collectors.

The Thienemann book, to be complete, should have four supplements, one bound in with the book, paginated in continuation of it, pp. 287—300, and three loose ones, *i.e.* [Erster Nachtrag], Zweiter Nachtrag and Dritter Nachtrag. The first three mentioned are compiled by Thienemann himself and the last one by Heinrich Graf Stillfried.

Many years after Thienemann's publication, Rudolf R. von Gutmann privately published a book descriptive of his Ridinger collection (Wien, 1910). He had collected all Ridinger's engravings (including those on other than sporting subjects). See Bibliographical Note at the end of this volume. So that anyone interested in this artist's works has ample opportunity for identification of them.

Ridinger drew and engraved in a masterly fashion, but some of his works, of course, are better than others. In the following descriptions of the various items we are pointing these out, as well as the degree of rarity that can be assigned to them.

Collectors are warned to be careful when buying Ridinger prints not to be taken in by later impressions which, owing to the great and unsatisfied continental demand, are being largely offered.

RIDINGER (JOHANN ELIAS) (1698–1767) Mezzotint printed in colours.

(Stag hunting) The only coloured print discovered up to date, engraved and printed by this master. It is a proof bearing the original corrections made by Ridinger and, apart from its excessive rarity, notable on account of being one of the earliest essays in printing in colours, dating probably from the time of Le Blond (Jacob Christopher) (1667–1741) the inventor of printing mezzotints from three coloured plates. (37.8 × 48.5 cm). **PLATE 214.**

Rarissimum.

PORTRAITS OF JOHANN ELIAS RIDINGER.**———— RIDINGER (Martin Elias) (Son of Johann Elias Ridinger) Engraving.**

Portrait of Johann Elias Ridinger seated in front of a canvas containing a picture of a stag; in his left hand are brushes and a palette and his right hand is outspread indicating his work.

On the lower left of the picture is an open box, the inside of its lid bearing the words: *ipse inv: et del.*

In the lower margin are six lines of verse in German, beginning: "Wer hat das Thierreich so in seines Pinsels Macht?" Below these, on left: "Hiermit erneuert das Angedenken . . . Jacob Brucker." On right: "Wurde geboren in Ulm A° 1698. den 15 Febr. und gestorben in Augsburg A° 1767, den 10. April, in Kupfer gestochen von seinem Sohn Mart. Elias Ridinger." Actual size 28.5 × 23 cm. (45.3 × 30.8 cm. with full margin)

Thienemann gives no numbers for these portraits, but describes them fully in the introduction (see p. xix). For a reproduction of this print see "Sport in Art" p. 329.



G. 1723

JOHANN ELIAS RIDINGER.

Ridinger's name is well known to collectors of sporting prints and lovers of the chase in general. Like Alken, he was a prolific worker, and, again like him, a practical hunter and shooter himself, with an intimate knowledge of woodcraft, and of the habits and their equipment. In style these two artists are widely different. Ridinger showed no sense of humour. His were serious efforts at rendering the exact details of the manifold kinds of Hunting, Shooting, Trapping, and Hawking scenes which he designed.

All the knowledge necessary to the continental history of our subject, as far as the eighteenth century is concerned, could be gathered from a close study of this artist. He was born in 1698 in Ulm and died in Augsburg in 1767. The dates are taken from the inscription on a portrait of Ridinger engraved by his son, Martin Elias Ridinger (see Thienemann p. xix) and from one engraved by Georg Christoph Kilian (in this collection) undescribed by Thienemann.

Ridinger had two sons, who helped to finish the publication of a comprehensive work called the "Thier-Reich," upon which he was engaged up to the time of his death.

In this collection we are only concerned with his sporting subjects, both in Line-engraving and in Mezzotint, of the latter are by far the rarer, and are in some cases extremely difficult to find.

Fortunately for posterity, Ridinger had a great admirer—Georg August Wilhelm Thienemann—who in 1856 published a book called "Leben und Wirken des . . . Johann Elias Ridinger," in which he gives a full description of every one of Ridinger's works, numbering each plate in rotation as he describes it. We cannot do better than adhere in our catalogues not only to the rotation of Thienemann's publication, but also to add the numbers he gives, which numbers we prefix with the letters "Th" as a means of identification and as the best possible guide to would-be collectors.

The Thienemann book, to be complete, should have four supplements, one bound in with the book, paginated as a continuation of it, pp. 287—300, and three loose ones, i.e. [Erster Nachtrag], Zweiter Nachtrag and Dritter Nachtrag. The first three mentioned are compiled by Thienemann himself and the last one by Heinrich Graf Stillfried.

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Ridinger drew and engraved in a masterly fashion, but some of his works, of course, are better than others. The following descriptions of the various items we are pointing these out, as well as the degree of rarity that is assigned to them.

Collectors are warned to be careful when buying Ridinger prints not to be taken in by later impressions which, due to the great and unsatisfied continental demand, are being largely offered.

RIDINGER (JOHANN ELIAS) (1698-1767) Mezzotint printed in colour.

(Stag hunting) The only coloured print discovered up to date, engraved and printed by this master. It is the only one bearing the original corrections made by Ridinger and, apart from its excessive rarity, notable on account of being the first in printing in colour, dating probably from the time of Le Blond (Jacob Christopher) (1717-1777), the inventor of printing mezzotints from three coloured plates. (37.8 x 48.5 cm). PLATE

Rarissimum.

PORTRAITS OF JOHANN ELIAS RIDINGER.

RIDINGER (Martin Elias) (Son of Johann Elias Ridinger) Engraving.

Portrait of Johann Elias Ridinger seated in front of a canvas containing a picture of a stag; in his left hand he holds a palette and his right hand is outspread indicating his work.

On the lower left of the picture is an open box, the inside of its lid bearing the words: ipse inv: et del.

In the lower margin are six lines of verse in German, beginning: "Wer hat das Thierreich so in seines Pinsels Ma-". Below these, on left: "Hiermit erneuert das Angedenken . . . Jacob Brucker." On right: "Wurde g-". At the bottom: "Am 1698 den 15 Febr. und gestorben in Augsburg Am 1767, den 10 April, in Kupfer gestochen von Mart. Elias Ridinger." Actual size 28.5 x 23 cm. (45.3 x 30.8 cm. with full margin)

Thienemann gives no numbers for these portraits, but describes them fully in the introduction (see p. xix). A reproduction of this print see "Sport in Art" p. 329.

HUNTING THE STAG - 1911



PORTRAITS OF JOHANN ELIAS RIDINGER—*continued*

RIDINGER (Johann Jacob) (Son of Johann Elias Ridinger) Mezzotint.

Johann Elias Ridinger. Grave par son tres humble et obéissant fils Jean Jac. Ridinger. An. 1767.
In lower left: Jean Elie Ridinger inv. et del. Thienemann p. xxi.

Actual size 39.5 x 26.5 cm. (43.8 x 29.9 cm. with margin)

HAID (Johann Jacob) (1704-1767) Mezzotint.

The top right-hand corner of the plate is occupied by an oval picture of the artist holding palette and brushes in his left hand and a brush in his right. The portrait is held by Diana, seated on the left with bow and arrow. Beneath the portrait are a hooded falcon and a hound in the midst of a variety of dead game. On a stone is inscribed: "Joh. Elias Ridinger. Pictor et Sculptor [sic]. Aeternitate solertissimus Naturae Indag. ejusque in Animalium . . ."

On lower left: J. G. Bergmüller invent. On lower right: J. Jac. Haid ad vivum pinx. fecit et ex. ad. A V.

Actual size 40 x 26.5 cm. (42.8 x 29.3 cm. with margin)

Thienemann p. xx.

KILIAN (Georg Cristoph) (1709-1781) Engraving.

Portrait of Johann Elias Ridinger. With inscription: "Joann Elias Ridinger Pictor et Sculptor nat. A. 1698. de nat. A. 1767."

Aegid. Verhelst e Gypso finxit. Georg Cristoph Kilian fecit et excudit Aug. Vind. (16.8 x 12.9 cm).

Anonymous. Engraving.

Portrait of Ridinger with fur collar, wearing decoration 'au cravat.'

From Lavater's Physionomical Fragments.

Th. (111) Nachtrag, by Graf Stülffried, p. 2) speaks of a portrait printed in Lavater's Physionomischen Fragmenten. Leipzig 1775. p. 253. Proof. Actual size 15 x 12.7 cm. (31.5 x 25.3 cm. with full margin)

Anonymous. Engraving.

Another portrait; small oval, with inscription: J. E. Ridinger. (13.3 x 8.5 cm).
Apparently undescribed by Thienemann.

RIDINGER (JOHANN ELIAS) (1698-1767) Engravings.

The earliest and more or less imperfect hunting scenes drawn by Johann Elias Ridinger were not engraved by him. These were two small series, one of eight and one of four prints, which Thienemann has numbered 1 to 8 and 9 to 12 respectively. Following his plan, we have described them under Ridinger, in order to keep to his numeration.

[First Set] called: "Grosser Herrn Lust in allerhand Jagen."

Th. 1-8 of which some are engraved by G. C. Steudner and others by A. Hoffer. Out of these we possess the following:

Steudner (Georg Christoph)

Th. 2. Der parforce gejagte Hirsch.

Joh. Elias Ridinger del. Georg Christoph Steudner sculp:

Th. 7. Des Falcken und Reigers Luftgefecht.

Joh. Elias Ridinger delin. Christoph Steudner sculp:

Hoffer (Andreas)

Th. 6. Die aufgesuchte u: verfolgte furchtsame Haasen.

Joh. Elias Ridinger del. Andreas Hoffer sculps.

Th. 8. Die nach glücklichem Jagen vergnügte Heimreis.

Johann Elias Ridinger delin. Andreas Hoffer sculpsit.

Actual size 19.7 x 31.7 cm. (c. 26 x 35 cm. with margin) Th. 1, 3, 4 and 5 are wanting.

Very rare. They were published by Martin Engelbrecht about 1722.

RIDINGER JOHANN ELIAS—*continued*

[Second Set] Th. 9—Th. 12

Johann Georg Hertel excudit.

[1] Nobles and attendants setting out for the chase. Th. 9

Johann Elias Ridinger invenit et pinxit. Johann Daniel Hertz sculpsit.

[2] Stag Hunt through the river. Th. 10

[3] Bear Hunt. Th. 11

[4] Boar Hunt. Th. 12

Actual size c. 33 × 48.6 cm. (43.5 × 57 cm. with full margin)

Rare. Proof before the dedication to Count de Schoenborn in lower centre margin of the first plate.

Engravings.

Title:—Vollkommene Fürsten-Lust. An. 1729.

(Title also in French)—and 36 unnumbered plates.

[1] Der Thier-Garten	Th. 13	[19] Wie die Schweine	Th. 31
[2] Des Edlen Hirschen	Th. 14	[20] Der Einsprung an dem	Th. 32
[3] Der an dem Thier-Garten	Th. 15	[21] Wie auf die Schweine	Th. 33
[4] Das bestetten des Edlen	Th. 16	[22] Die Schweins Hatz	Th. 34
[5] Das mit Flammen-Schnüren	Th. 17	[23] Wie die Rehe in Netzen	Th. 35
[6] Die Wolffs-Falle	Th. 18	[24] Wie die Rehe mit Hunden	Th. 36
[7] Die Fuchs-Eisen	Th. 19	[25] Der Anstand auf die Rehe	Th. 37
[8] Der wilde Enten-Fall	Th. 20	[26] Wie der Wolff mit Netzen	Th. 38
[9] Die Par-Force Jagd	Th. 21	[27] Wie der Wolff auf das	Th. 39
[10] Das umstellte Jagen	Th. 22	[28] Der einsprung eines Wolffs	Th. 40
[11] Die Wassers-Jagd	Th. 23	[29] Der Wolff in der Grube	Th. 41
[12] Die in das Netz gefallene	Th. 24	[30] Die Gems auf der	Th. 42
[13] Wie die Jagd angeblasen	Th. 25	[31] Wie der Tachs mit	Th. 43
[14] Die Hirsch Brunft	Th. 26	[32] Wie die Hasen mit Netzen	Th. 44
[15] Das Brunft Schiessen	Th. 27	[33] Der anstand auf Hasen	Th. 45
[16] Wie die Hunde an das	Th. 28	[34] Wie die Hasen mit Wind-Hunden	Th. 46
[17] Wie die Hunde ihr	Th. 29	[35] Die Auer-Hanen Paltz	Th. 47
[18] Der Baeren Fang	Th. 30	[36] Wie die Rebhüner mit dem	Th. 48

The actual pictures measure as follows:—

Nos. 1—8 c. 25 × 22 cm.

Nos. 9 & 10 c. 27 × 40.5 cm.

No. 11 27.7 × 40.1 cm.

No. 12 27.7 × 41 cm.

No. 13 26.3 × 39 cm.

Nos. 14 & 15 c. 27 × 39.5 cm.

Nos. 16—31 c. 26.8 × 40 cm.

Nos. 32—34 c. 26.5 × 39.5 cm.

Nos. 35 & 36 c. 26.8 × 40.3 cm.

They all, including title, measure with full margin: 42.4 × 53.5 cm.

Bound in blue boards.

Fine impressions of one of Ridinger's important and highly instructive sets, engraved by himself.

Engravings.

Die Parforce Jagd des Hirschen. Sixteen unnumbered plates.

[1] Die Versuche mit den	Th. 49	[9] Der Hirsch wird	Th. 57
[2] Die gantze Meute	Th. 50	[10] Die Jagt gehet	Th. 58
[3] Die Par Force Pferde	Th. 51	[11] Der Hirsch ist	Th. 59
[4] Das Frühe-Stück	Th. 52	[12] Der Hirsch stellt	Th. 60
[5] Die Relais werden	Th. 53	[13] Der Hirsch stellt	Th. 61
[6] Die Ankunfft des	Th. 54	[14] Dem Hirschen	Th. 62
[7] Der Zug nach dem	Th. 55	[15] Der Hirsch wird	Th. 63
[8] Der Anjagts Hirsch	Th. 56	[16] Das Curée	Th. 64

Actual size of pictures: c. 25 × c. 46.5 cm. (42 × 57.5 cm. with full margin)

Bound in brown boards.

A fine set, of historical value, which is much sought after.

RIDINGER (JOHANN ELIAS—*continued*)

Engravings.

- [1] Wie der Hirsch durch seuchtes Wasser Th. 65
 [2] Wie die Sauen im freyen auf den ball Th. 66

J. E. Ridinger inv. del. sc. et exc. A.V. (Aug. Vind.)

Measurements to plate mark: c. 26 x c. 34 cm. (34.5 x 43.5 cm. with full margin)

Engravings.

Two large Hunting plates.

1. Die Par Force Jagd Eines Hirschen Th. 67
 2. Wie das Wildschwein gehetzt Th. 68

Cum Priv. Sac. Caes. Maj.

Johann Elias Ridinger inven. fecit et excud. Aug. Vind. (Vindel)

Actual size 47.5 x 72.3 cm. (53.8 x c. 74 cm. with margin)

Fine impressions of the largest and most artistic plates engraved by Ridinger himself.

A set of thirty Engravings called "Die Fangarten der

Wilden Thiere.

Title page (Nach der Natur entworffene Vorstellungen anno 1750) and 29 unnumbered plates.

- | | | | |
|-------------------------------------|--------|--|--------|
| [1] Frontispiece title. | Th. 69 | [16] Wie der Wolff | Th. 84 |
| [2] Die Heu Schuppen | Th. 70 | [17] Der Wolff | Th. 85 |
| [3] Wie das hohe Wild | Th. 71 | [18] Bret-Falle | Th. 86 |
| [4] Der Anstand | Th. 72 | [19] Brech-Falle | Th. 87 |
| [5] Der einsprung | Th. 73 | [20] Wie ein Fuchs | Th. 88 |
| [6] Wie die Hirsche in | Th. 74 | [21] Wie die Fuchse | Th. 89 |
| [7] Der im Schlageisen | Th. 75 | [22] Einen alten verprollten | Th. 90 |
| [8] Selbst= Geschoss | Th. 76 | [23] Der mit dem Schlagbaum | Th. 91 |
| [9] Die erhöhte Schies | Th. 77 | [24] Zwang-Falle vor | Th. 92 |
| [10] Selbst= geschos | Th. 78 | [25] Eine Fisch-Otter | Th. 93 |
| [11] Wie die wilde Sauen | Th. 79 | [26] Wie die Auerhannen | Th. 94 |
| [12] Wie auf die Gaembsen | Th. 80 | [27] Schies-Hutte | Th. 95 |
| [13] Ein mit dem | Th. 81 | [28] Feld oder Reb-Huener | Th. 96 |
| [14] Schlag-baum | Th. 82 | [29] Wie die Reb-Huener | Th. 97 |
| [15] Bohr-Baum | Th. 83 | [30] Krachen Alstern | Th. 98 |

Actual size c. 21 x c. 35 cm. (c. 34.6 x 49.5 cm. with margin, except four, which measure 30 x 49.5 cm).

Nos. [6, 7 and 21] are proofs.

Bound in marbled boards.

A rare set, of importance to those who are interested in the various methods of trapping wild animals.

Engravings.

- [1] Der Hase wird behätzt Th. 99
 [2] Waß der Edle Hirsch Th. 100

Joh. El. Ridinger inv. del. sc. et exc. Aug. Vind.

Up to platemark: 36.5 x 28.3 cm. (51 x 34.5 cm. with margin)

Interesting plates, showing how the hare was paunched and the stag gralloched.

RIDINGER (JOHANN ELIAS)—continued

Four unnumbered Engravings.

(Vorstehende Hunde)

J. E. Ridinger inv. del. sc. et exc. A.V.

- | | | |
|-----|--|---------|
| [1] | Vorstehender Hund vor einem Hasen im Lager. | Th. 101 |
| [2] | Vorstehender Hund auf Fasanen. | Th. 102 |
| [3] | Grosser vorstehender Hüner Hund auf Reb Hüner. | Th. 103 |
| [4] | Kleiner vorstehender Hüner Hund auf Wachtlen. | Th. 104 |

Actual size c. 24.5 × 24.5 cm. (c. 35.5 × 31.5 cm. with margin)

For original drawing of No. 3 see under Drawings.

Bound quarter calf blue mottled boards.

A set of four unnumbered Engravings.

Die vier Jahreszeiten der Hunde.

J. E. Ridinger inv. peint gravé et excud. a aug.

- | | | |
|-----|----------------------|---------|
| [1] | Der Frühling. | Th. 105 |
| [2] | Der Sommer. No. vii. | Th. 106 |
| [3] | Der Herbst. | Th. 107 |
| [4] | Der Winter. | Th. 108 |

Titles in German and French, with four lines of verse in both languages.

Actual size c. 41.5 × c. 33 cm. (60 × 42.5 cm. with full margin)

Fine impressions bound in original black and grey mottled boards with red label and title: Die Jahreszeiten.

RIDINGER (MARTIN ELIAS) A set of four Engravings without numbers.

Die vier Jahreszeiten des Jägers.

- | | | |
|-----|-------------------------------|---------|
| [1] | Der im Frühling | Th. 109 |
| [2] | Der im Sommer | Th. 110 |
| [3] | Der im Herbst | Th. 111 |
| [4] | Der im Winter | Th. 112 |

Joh. El. Ridinger inv. del. et exc. Aug. Vind. Martin El. Ridinger sculps.

Titles and four lines of verse in German and Latin. Actual size 32.3 × c. 26 cm. (53.7 × 36 cm. with full margin)

An attractive set on account of its oval shape surrounded by a rectangular frame. Fine impressions.

Bound quarter calf blue mottled boards.

A series of twenty-five Engravings.

Jäger u: Falkoniers mit ihren Verrichtungen.

Inscriptions also in French. Designed by Johann Elias Ridinger.

- | | | | | | |
|---|-------------------------------|---------|---|---------------------------------|---------|
| A | Hirsch gerechter Jäger. | Th. 114 | O | Otter Faenger | Th. 127 |
| B | Par force Jäger | Th. 115 | P | Ein Federschütze | Th. 128 |
| C | Flugschütze. | Th. 116 | Q | Den Hasen | Th. 129 |
| D | Falconier | Th. 117 | R | Falconier mit dem Luier | Th. 130 |
| E | Falconier den Falcken | Th. 118 | S | Vogelfaenger auf | Th. 131 |
| F | Falcken Junge | Th. 119 | T | Vogelfaenger mit | Th. 132 |
| G | Falconier Knecht | Th. 120 | U | Federschütze | Th. 133 |
| H | Falconier knecht | Th. 121 | V | Besuch Knecht | Th. 134 |
| I | Hüener Faenger | Th. 122 | W | Der Falconier nimt | Th. 135 |
| K | Bürg Jaeger. | Th. 123 | X | Der Reýher wird | Th. 136 |
| L | Windhetzer. | Th. 124 | Y | Wilde Gänse mit | Th. 137 |
| M | Reise Jaeger. | Th. 125 | Z | Wild-Enten baitze | Th. 138 |
| N | Sau Hetzer | Th. 126 | | | |

RIDINGER (MARTIN ELIAS)—continued

They measure: actual size c. 30.3 x c. 23.5 cm. (c. 54 x c. 36.5 cm. with margin).

An extraordinarily fine set on large paper with untrimmed edges. The Comte de Beaufort, of whose collection it formed part, had a special title page drawn in pen and ink which, together with the fine mezzotint portrait of the artist by Haid, precedes the series. The elaborate green morocco inlaid binding was designed for the work and shows a flight at a heron on the upper and a hooded falcon and label inscribed Hawking Club 1200 No. 230 1841 on the lower cover. (55 x 37 cm).

Thienemann 113 speaks of a title page, but, although he asked for information on this point as long ago as 1856, no title page has ever been traced. There are various engravings in other sets by Ridinger, which might have been suitable as a title page for the "Jäger und Falkoniers." Gutmann suggests Th. 347, a Heron Hawking scene. We think Th. 308 would have been more appropriate. An original drawing of this plate is in this collection.

RIDINGER (JOHANN ELIAS) Engravings.

Die von verschiedenen Arthen der Hunden behaezte Jagtbare Thiere . . . 1761.

Twenty-two plates, numbered 1 to xxii. J. El. Ridinger inv. del. sc. et exc. A.V. They represent pictures of various wild animals hunted with hounds. Th. 139—160. Actual size 28.5 x 25 cm. (44.5 x 29.8 cm. with margin)

Original blue-grey boards.

An interesting series. Plate II represents the chase of the European aurochs. Thienemann says that Ridinger drew this animal from nature.

Note — Th. 161 represents the "Schiesstabelle" which Ridinger engraved for the Markgraf von Baden. It is very rare and is missing in this collection. On the other hand, we have an original sketch thereof. See under Drawings.

Engravings.

Abbildung Der Jagtbaren Thiere mit derselben angefügten Fährten und Spuhren . . .

Th. 162. Title page in black and red Anno 1740 v. Preface.

Th. 162 b. One leaf of text beginning "Ich mache dann. . . ." continued on v.

Th. 163—185. 23 numbered plates. Nos. 1—20 inclusive, animals of the chase with their spoors below the pictures and Nos. 21—23 showing footprints only.

Every plate shows inscription J. E. Ridinger inv. del. sc. et. exc. A.V. Title and text pages 51.5 x 35.3 cm.

The 23 pages measure to platemark c. 38 x c. 30 cm. and c. 51.3 x c. 36 cm. with margin.

Fine impressions of a charming set. The addition of the spoors of each animal, carefully drawn from nature, makes this series also an instructive one.

Eight numbered Engravings.

Abbildung einiger jagdbarer und reissender Thiere nach ihrer Natur, Geschlecht, Alter und Spur. Originalwerk von Johann Elias Ridinger.

Th. 186. Title page v. Erklärung.

Th. 186 b. 1 Sheet of text beginning: Gründliche Beschreibung . . . v. blank.

Th. 187 [No.] 1. Stags and Hinds.

Th. 188 [No.] 2. Wild boars.

Th. 189 [No.] 3. Fallow deer.

Th. 190 [No.] 4. Chamois.

Th. 188 b. 1 Sheet of text beginning: Gründliche Beschreibung . . . Zweiter Theil. v. blank.

Th. 191 [No.] 5. Bears.

Th. 192 [No.] 6. Foxes.

Th. 193 [No.] 7. Lions.

Th. 194 [No.] 8. Roebuck.

Every plate has under the picture thereof the spoors of the animal depicted. All inscribed: Joh. El. Ridinger inv. pinx. sculps. et excud. Aug. V.

Title 74 x 55.5 cm.; Two sheets of text c. 65 x 53.5 cm. No. 1—8 Actual size c. 61 x c. 45.5 cm. (c. 76 x c. 54 cm. with full margin)

Fine impressions of a rare and imposing series. Large untrimmed margins. From the Baillie-Grohman collection.

RIDINGER (JOHANN ELIAS) Engravings.

Betrachtung der Wilden Thiere! Mit beygefügter vortrefflichen Poesie des Hochberühmten Herrn, Barthold Heinrich Brockes. J. El. Ridinger inv. pinx. sculp. et excud. Aug. Vind. 1736.

(Title-page and forty numbered plates)

1. Ein Stuck Wild	Th. 196	21. Wölffe von 3 bis 4	Th. 216
2. Ein Gabelhirsch	Th. 197	22. Der Luchse sind	Th. 217
3. Ein Hirsch von 6	Th. 198	23. Die Füchse sind	Th. 218
4. Ein Hirsch von 8	Th. 199	24. Die wilde Kaz	Th. 219
5. Ein Jagtbahrer	Th. 200	25. Die Genssen haben	Th. 220
6. Ein Hirsch von 12	Th. 201	26. Der Haas	Th. 221
7. Ein Hirsch von 14	Th. 202	27. Die Biber	Th. 222
8. Ein Hirsch von 16	Th. 203	28. Die Fisch Otter	Th. 223
9. Ein starcker Brunfft-Hirsch	Th. 204	29. Der Dachs	Th. 224
10. Ein starcker Hirsch	Th. 205	30. Das Wieselein	Th. 225
11. Ein Hirsch von 24	Th. 206	31. Die Bären	Th. 226
12. Ein Kümmerer	Th. 207	32. Die Löwin	Th. 227
13. Eine Bache	Th. 208	33. Der Löwe	Th. 228
14. Ein und 2 Jährige	Th. 209	34. Der Leopard	Th. 229
15. Schweine von 5	Th. 210	35. Die Rennthier	Th. 230
16. Schweine von 6	Th. 211	36. Das Elend	Th. 231
17. Gefleckter Dam Hirsch	Th. 212	37. Die Auer Ochsen	Th. 232
18. Weisser Dam Hirsch	Th. 213	38. Die Tiger-thiere	Th. 233
19. Der Rehebock und	Th. 214	39. Der Steinbock	Th. 234
20. Der Ittiss	Th. 215	40. Das wilde Pferd	Th. 235

Actual size c. 27 × c. 41 cm. (c. 42.3 × 52.6 cm. with full margin)

Bound in blue boards with white back.

Engravings.

(Ansprache des Hirsches auf Französisch)

Erstes Stück. Th. 236

Zweytes Stück. Th. 237

Actual size c. 24.3 × 35 cm. with inscription (35 × 50.5 cm. with margin)

Very interesting plates, as the descriptive text under each plate sets out the French hunting terms then in vogue in connection with stag hunting.

A set of four Engravings without numbers.

Die vier Tageszeiten der Hirsche.

[1] (Der Morgen)	Lucem revehit tenebris	Th. 238	(Dedication to C. L. von Hagedorn)
[2] (Der Mittag)	Sol mediam coeli	Th. 239	
[3] (Der Abend)	Astrifero procedit	Th. 240	
[4] (Die Mitternacht)	Jam medio volvuntur	Th. 241	

No. 1. J. E. Ridinger Pictor ac Sculptor Augustan. Nos. 2, 3 & 4. J. E. Ridinger fec. (Ovals in rectangular engraved frames) Actual size c. 34.5 × 28 cm. (50 × 34.2 cm. with full margins)

Bound quarter calf, blue mottled boards.

Engravings.

(Title-page and 100 plates, numbered)

Size of sheets: 48 × 33 cm. (The actual size of the pictures varies throughout)

Title, showing a target with dead game and dogs, bust of Diana and hooded falcon. Th. 242

Genaue und richtige Vorstellung der wundersamstē Hirschē sowohl als anderer besonderer Thiere,

(Nos. 74-78; 80; 81; 83; 85; 86 and 90-91 are engraved by Ridinger's son, Martin Elias)

1. Anno 1724, haben	Th. 243	51. Anno 1736 im	Th. 293
2. Anno 1720. Haben	Th. 244	52. Diser Hirsch mit	Th. 294
3. In dem Herzogthum	Th. 245	53. Anno 1748 im	Th. 295
4. In dem Herzogthum	Th. 246	54. Anno 1746 den	Th. 296
5. Diesen Hirsch von 66	Th. 247	55. Diser grosse Schaufel	Th. 297
6. Disen Hirsch von ungeraden	Th. 248	56. Anno 1720. Haben	Th. 298
7. Anno 1728. Haben	Th. 249	57. Diser Hirsch von	Th. 299
8. Anno 1730, ist	Th. 250	58. Dises stumpf-ohrichte	Th. 300
9. Anno 1728, haben	Th. 251	59. A° 1750 d. 22	Th. 301
10. Anno 1718, die	Th. 252	60. Anno 1741. Ist	Th. 302
11. Anno 1729, haben	Th. 253	61. Anno 1718 Diser	Th. 303
12. Anno 1735 haben	Th. 254	62. Anno 1700 im	Th. 304
13. Disen Hirsch Haben	Th. 255	63. Diesen Hirsch mit	Th. 305
14. Anno 1721 haben	Th. 256	64. Dieser Hase mit	Th. 306
15. Anno 1739 die	Th. 257	65. Als anno 1728	Th. 307
16. Anno 1741 die	Th. 258	66. Dressierter Huener	Th. 308
17. Anno 1698 Haben	Th. 259	67. Gepanzerte oder	Th. 309
18. Anno 1675 Ist	Th. 260	68. Grosse Arth der	Th. 310
19. Diser sehr grosse	Th. 261	69. Leith Hund,	Th. 311
20. Anno 1737. Ist	Th. 262	70. Deutsche Jagt Hunde	Th. 312
21. Anno 1710 und	Th. 263	71. Disen Hirsch von 24 Enden	Th. 313
22. Disen Hirsch von	Th. 264	72. Im Stifft Bamberck	Th. 314
23. Anno 1615, die	Th. 265	73. Anno 1721, haben	Th. 315
24. Anno 1678 ist	Th. 266	74. Diser sehr rare	Th. 316
25. Diser Hirsch von	Th. 267	75. In der Grafschafft	Th. 317
26. Dises Haupt Schwein	Th. 268	76. Diesen weissen Tann	Th. 318
27. Das Brunfft-Schiessen	Th. 269	77. Diese 2 Hirsche	Th. 319
28. Ein Brunfft Hirsch	Th. 270	78. N° 1. Dises Rehe-Bocks	Th. 320
29. Kämpffende Brunfft	Th. 271	79. Anno 1758 Dises	Th. 321
30. Anno 1736. Ist	Th. 272	80. Diser curiose	Th. 322
31. Raub Vögel bey	Th. 273	81. Anno 1760. Ist diser	Th. 323
32. Anno 1734 Ist	Th. 274	82. Dise 2 mit einem	Th. 324
33. Ein Hirsch mit	Th. 275	83. Diser schwartze Tann	Th. 325
34. Diser Fuchs mit	Th. 276	84. Den 7 ^{ten} Octobris 1765	Th. 326
35. Diser Hirsch ist	Th. 277	85. Den 3 ^{ten} Octobris Anno 1765	Th. 327
36. Anno 1719. Ist	Th. 278	86. Wohl tressierter	Th. 328
37. Indianischer Wolff	Th. 279	87. Am 20 ^{ten} Tag	Th. 329
38. Dises Junge Tyger	Th. 280	88. Diser Hirsch an	Th. 330
39. Diser rahre Tyger	Th. 281	89. Ihro Durchl. des	Th. 331
40. Der Anstand auf	Th. 282	90. Diser grosse starcke	Th. 332
41. Anno 1718, Ist	Th. 283	91. Anno 1740 hatt	Th. 333
42. Issländischer weisser	Th. 284	92. Diser besonders rare	Th. 334
43. Die Höhle einer	Th. 285	93. Dieser Hirsch von 24	Th. 335
44. Anno 1740. Ist	Th. 286	94. Dieser Hirsch von 16	Th. 336
45. Anno 1731. Habe	Th. 287	95. Dieser gefleckte Hirsch	Th. 337
46. Anno 1746. Ist	Th. 288	96. Wer mit Vernunft	Th. 338
47. Anno 1720. Habe	Th. 289	97. Dieser Hirsch mit 3 Stangen	Th. 339
48. Nimmersatt !	Th. 290	98. Dieser Hirsch welchen	Th. 340
49. Diser rahre Hase	Th. 291	99. Dieses rare gefleckte	Th. 341
50. Anno 1741 im	Th. 292	100. No. 1 Año 1744	Th. 342

Plates 51 and 54 are oblong. Plates 95 and 96 are in duplicate. Between plates 71 and 72 is an unnumbered plate :
 Dieser Hirsch von 46 Enden Th. 1299, which is very rare. Thienemann, Nachträge etc., p. 289, says that only
 a few copies of this print appear to have been preserved.
 Original drawings of the Title and of Nos. 11, 66 & 73 are preserved in this collection. See Drawings.
 Plate 89. (Verfertigt von Johann Elias Ridinger A° 1767 Mense April. in den letzten Tagen seines Lebens,
 Aetatis 70) This inscription says that Ridinger engraved Plate 89 during the last days of his life.
 Bound in original boards.

RIDINGER (MART. ELIAS) (1730-1780) Engravings.

à Johann El: Ridinger . inv: et del. 1752. aq; M. E. Ridinger . Filio suo æri incisi 1778.

Zu den besondern Ereignissen u: Vorfallenheiten bey der Jagd.

	Titel Blattlein	Th. 343	XXIII	Doch-auch der Vögel	Th. 366
I	Da ich Joseph Wagner	Th. 344	XXIV	Durch steten Fleiss	Th. 367
II	Als ich Joseph Wagner	Th. 345	XXV	Hinaus in Wald	Th. 368
III	Der arme Hase wird	Th. 346	XXVI	Wie wunderbar	Th. 369
IV	Seht hier ein feines	Th. 347	XXVII	In Noth und Angst	Th. 370
V	Der arme Hase bringt	Th. 348	XXVIII	Anno 1728. ist dieser	Th. 371
VI	Ein schwarzes Sturmgewölk	Th. 349	XXIX	Auf dieser Blatte	Th. 372
VII	Diese Hirschen	Th. 350	XXX	Ihro Hoch Fürstliche	Th. 373
VIII	Diese Reche Böcke	Th. 351	XXXI	Im Tÿrol am	Th. 374
IX	Den 24 Sept' Año 1763	Th. 352	XXXII	Im amërgau=See	Th. 375
X	Karl Friderich Fürst	Th. 353	XXXIII	Die Fuchsen hohleten	Th. 376
XI	Die 2 seltne Hirschen	Th. 354	XXXIII	Die Nacht-Eulen	Th. 377
XII	Diese 2 seltne Hirschen	Th. 355	XXXV	Wie weislich hat	Th. 378
XIII	Dieser Hirsch von 14 Enden	Th. 356	XXXVI	Dass Gott sehr herrlich	Th. 379
XIV	Ein böser Feind	Th. 357	XXXVII	In dem Sommer Hausser	Th. 380
XV	Schlau ist des Katers	Th. 358	XXXVIII	Ein Luchs raubte	Th. 381
XVI	Des Jägers schlaue	Th. 359	XXXIX	Dieser Hirsch N ^o 1	Th. 382
XVII	Ein klare Quell	Th. 360	XXXX	N ^o 1. Dieser Rebock	Th. 383
XVIII	Ein Americanischer Bison	Th. 361	XXXXI	Diese 2 ausserordentlich	Th. 384
XIX	Zwey Auer=Ochsen	Th. 362	XXXXII	Dieser Hirsch von 18 Enden	Th. 385
XX	Der Steinbock	Th. 363	XXXXIII	Wahre Abbildung	Th. 386
XXI	Der böse listge Luchs	Th. 364	XXXXIV	Von den Haasen	Th. 387
XXII	Welch eine Bossheit	Th. 365	XXXXV	Dieser abgemahlte	Th. 388

The size of Nos. I—XXXXV with full margins is c. 50.5 × 34.3 cm. or 34.3 × 50.5 cm. in the case of the oblong plates.

The title-page measures, with full margin: 36.5 × 44.8 cm. The sizes to platemarks are as follows:—

	Title	28.8 × 38 cm.	Nos.	XXIV & XXV	24.5 × 33.7 cm.
Nos.	I & II	33.1 × 24.4 cm.	Nos.	XXVI & XXVII	30 × 24.7 cm.
No.	III	34.8 × 23.4 cm.	Nos.	XXVIII & XXIX	33.4 × 24.8 cm.
No.	IV	34.5 × 23.7 cm.	No.	XXX	35.4 × 24 cm.
Nos.	V & VI	35 × 25.6 cm.	Nos.	XXXI & XXXII	24.6 × 33.2 cm.
No.	VII	34.8 × 25.5 cm.	Nos.	XXXIII & XXXIV	33.4 × 24.8 cm.
No.	VIII	35 × 25.6 cm.	Nos.	XXXV & XXXVI	37.8 × 28.2 cm.
No.	IX	35.5 × 24.6 cm.	Nos.	XXXVII & XXXVIII	33.1 × 24.4 cm.
No.	X	35.5 × 26 cm.	Nos.	XXXIX & XXXX	31.8 × 21.3 cm.
Nos.	XI & XII	26.1 × 37.2 cm.	No.	XXXXI	34 × 25.2 cm.
No.	XIII	35 × 26 cm.	No.	XXXXII	28 × 38 cm.
Nos.	XIV & XV	28 × 26 cm.	No.	XXXXIII	33.1 × 22.5 cm.
Nos.	XVI & XVII	31.8 × 21.3 cm.	No.	XXXXIV	34.5 × 25 cm.
Nos.	XVIII & XIX	25.2 × 35.4 cm.	No.	XXXXV	31 × 21.2 cm.
Nos.	XX to XXIII	33.8 × 24.3 cm.			

The rarest set of Ridinger's sporting line engravings, in fine condition with large margins. Plate XXXXV is particularly hard to find. From the Baillie-Grohman collection.

Engravings.

1. Es ist doch nirgendwo Th. 389
2. Die wilde Endte ist vor Th. 390

Johā Elias Ridinger inv. et del. 1762. Martin El. Ridinger sculps. 1770. Aug. Vind.

Actual size 28.7 × 24.5 cm. (48.2 × 34 cm. with margin)

Bound with the set called "Zu den besondern Ereignissen . . ." to which it is the supplement.

RIDINGER (JOHANN ELIAS) Engravings.

Entwurf einiger Thiere. (In seven parts)

- Erster Theil. Augsburg 1738. Letterpress, title and description of plates: 2 ll. Eighteen pictures—Plates 1-18
—representing sporting dogs. Th. 391-408.
- Zweyter Theil. Augsburg 1738. Letterpress, title and description of plates: 2 ll. Eighteen pictures—Plates 19-38
—of wild animals. Th. 409-426.
- Dritter Theil. Augsburg 1738. Letterpress, title and description of plates: 2 ll. Twenty pictures—Plates 39-56
—showing principal animals of the chase: aurochs, bear, stag, etc. Th. 427-446.
- Vierter Theil. Augsburg 1740. Letterpress, title and description of plates: 2 ll. Sixteen pictures—Plates 57-72
—showing principal animals of the chase: boar, roebuck, lynx, wolf, ibex and chamois. Th. 447-462.
- Fünfter Theil. Augsburg 1740. Letterpress, title and description of plates: 2 ll. Eighteen pictures—Plates 73-90
—of lesser animals of the chase: fox, hare, badger, otter, etc. Th. 463-480.
- Sechster Theil. Augsburg 1755. Title-page and description of plates: 3 ll. Eighteen pictures—Plates 1-18—of horses. Th. 481-498.
- Siebender Theil. Augsburg 1754. Title-page and description of plates: 2 ll. Eighteen pictures—Plates 19-36—showing horses, mules and donkeys. Th. 499-516.
- (33 × 21.5 cm).
Original calf.

Engravings.

Acht Blatt Löwen.

Eight (unnumbered) representations of lions (Th. 517-524), two of which show lion tamers at work.
(41.5 × 28 cm). From the Earl of Fife's collection.

Engravings.

Vier Blatt Baere. Four numbered pictures of bears. Th. 525-528.
(41.5 × 28 cm). From the Earl of Fife's collection.

Engravings.

6 Kameele und 2 Büffel. Eight numbered pictures of camels and buffaloes. Th. 529-536.
(41.5 × 28 cm). From the Earl of Fife's collection.

Engravings.

Elephanten Four unnumbered pictures of elephants. Th. 537-540.
(41.5 × 28 cm). From the Earl of Fife's collection.

Engravings.

Zehn Tafeln Affen. Ten numbered pictures of monkeys. Th. 541-550.
(41.5 × 28 cm). From the Earl of Fife's collection.

Engraved by Joh. Daniel Hertz.

Unterschiedliche Arten Hunden. Title and six numbered plates showing different kinds of dogs. Th. 551-557.
(c. 15.8 × 22.5 cm. with small margin)
Quarter calf, blue mottled boards.

Engravings.

Nationen Pferde. Thirty-two unnumbered plates showing different kinds of horses. Th. 562-593.
Titles in German, French and Latin. Actual size c. 24.5 × c. 33 cm. (c. 35.5 × c. 52 cm. with full margin)
Quarter calf, blue mottled boards.

RIDINGER (MARTIN ELIAS) Engravings.

Türkischer Pferdaufputz. Letterpress title-page (v. text) and four numbered plates.
(31.5 × 43 cm). Titles in German and French.
Quarter calf, blue mottled boards.

Th. 594-597

RIDINGER (JOHANN ELIAS) Etchings.

Pferdekuren.

Six oblong plates without numbers. Inscription in German and Latin.

[1] Das Pferd beschlagen	Th. 599	[4] Die aufgebrochne Füße	Th. 602
[2] Das Zahn-bützen	Th. 600	[5] (Drenching a sick horse) (Proof)	Th. 603
[3] Das Aderlassen des Pferd's	Th. 601	[6] (The knacker's cart) (Proof)	Th. 604

Actual size 22.8 × 33.2 cm. (28.5 × 41.5 cm. with margin)

Thienemann, p. 125, says that this nice series is rare. The set he saw had also the two plates—Nos. 5 & 6 without titles.
From the Earl of Fife's collection.

Engravings.

Neue Reit-Kunst. (Frontispiece, title and twenty-two numbered plates)

Title and Nos. 3, 5, 6, 14, 18 to 21 engraved by Joh. Balthasar Probst, and Nos. 1, 2, 4, 7-13, 15-17 and 22 engraved by Johann Daniel Hertz. Th. 606-627

Six lines of verse in both German and French in lower margin of each plate.

Actual size c. 20.5 × c. 32.5 cm. (31 × 47.5 cm. with full margin)

A fine set in mint state. Bound quarter calf, blue mottled boards.

Engravings.

Neue Reit Schul. Augsburg 1734. (Eighteen plates, including Title) Th. 628-645.

Joh. El. Ridinger inv. des et exc. A.V. Inscriptions in French, German and Latin.

Actual size 46.2 × 36.3 cm. (65 × 50.5 cm. with full margins)

Thienemann states, p. 129, that this imposing set is rare and sought after.

Quarter calf, blue mottled boards.

Engravings.

Vorstellung und Beschreibung derer Schul und Campagne Pferden Augsburg Anno 1760. Engraved title-page: 1 leaf; preface and description: 35+[1 blank] pp. (A—I^a) Forty-six numbered plates.

Das Caroussel. Augsburg 1761. Text 8 pp. (A—B^a) Fifteen numbered plates and one plan.

(32.3 × 23.5 cm). Th. Nos. 647-707.

A fine copy entirely uncut. Bound in brown calf, gilt back.

RIDINGER (MARTIN ELIAS) Engravings.

Die grosse Reitschule. Six unnumbered plates. Th. 708-713. à Joh: El: Ridinger inv. et del: Aug: Vindel: 744 Mart: El: Ridinger Filio suo aeri incisi 1774. Actual size c. 32 × c. 61 cm. (44 × 69 cm. with margin)

A fine set, engraved by Martin Elias after his father's death.

Quarter calf, blue mottled boards.

Engravings.

Spazierritt von der Schule. (Two unnumbered plates)

Jo. El. Ridinger inv. del. et excud. Aug. Vind. Martin Elias Ridinger filius aeri incidit.

Description under each plate, beginning:

[1] Capriole. Pirouette rechts	Th. 714	[2] Ballotade. Parade im Gallopp	Th. 715
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Actual size 32 × 55.2 cm. (49 × 63.5 cm. with margin)

Rare. Quarter calf, blue mottled boards.

RIDINGER (JOHANN ELIAS) and (MARTIN ELIAS) Engravings.

Kämpfe Reisender Thiere. (Light unnumbered plate) Nos. 1-4: J. El. Ridinger del. sculps et excudit A.V.;
Nos. 5-8: M. El. Ridinger sculps. Aug. Vind.

[1] Das Pferd und der Lowe.	Th. 716	[5] Der Pardel über einem Camel.	Th. 720
[2] Der Auer Ochs und der Tiger	Th. 717	[6] Der Elefant und das Nashorn.	Th. 721
[3] Die bey ihren Jungen ubertallene Löwin.	Th. 718	[7] Der wilde Buffel und das Crocodil.	Th. 722
[4] Der wütige Leopard.	Th. 719	[8] Das Fluspferd und der Lowe.	Th. 723

From 7 to 14 lines of verse under each picture. Actual size c. 30 x 27.5 cm. (margins vary in size)
Quarter calf, blue mottled boards.

RIDINGER (JOHANN ELIAS)

Quadro di P. P. Rubens dalla Galleria Reale di Dresda. (A Lion Hunt)

C. Hutin del J. E. Ridinger sculps. Title also in French.

Th. 724 Actual size 26 x 47.5 cm. (40 x 58.5 cm. with margin)

Etchings.

Neues Thier Reis-Büchl. Erster Theil Anno 1728.

A sketch book containing twelve numbered plates showing hounds and parts of hounds. Th. 725-736.

Joh. Elias Ridinger inven. sculps. et excud. Aug. Vind.

Actual size c. 17.5 x c. 22 cm. (25.5 x 34.8 cm. with margin)

Quarter calf, blue mottled boards.

Etchings.

Nº 1 Title: Neues Zeichnungs Buch. Augspurg Anno 1742.

A book containing sketches of hounds and various other animals. Th. 737-754.

Nos. 2-12: J. El. Ridinger del. fec. et exc. A.V.; Nos. 13-16: J. Jac. Ridinger sc. et ex: A.V., and two other plates inscribed Nos. 3 and 4: Haered. Jer. Wolff excud. A. V. Joh. Elias Ridinger inv. et fecit.

Nos. 13-16 are very rare according to Thienemann, p. 144, being the first work of the younger Ridinger, called J. Jacob.

(c. 25 x 16 cm., with varying sizes of margins)

Bound quarter calf, blue mottled boards.

RIDINGER (MARTIN ELIAS) and (JOHANN ELIAS) Engravings.

Raubvogel und Eulen. Four plates, without numbers, showing birds of prey and owls. Th. 755-758.

Nos. 1, 2 & 4: El. M. Ridinger sculps. 1763 A.V. No. 3: J. El. Ridinger sculps. A.V.

Actual size 29 x 23.4 cm. (51 x 35 cm. with margin)

Engravings.

Another series of birds, with biblical inscriptions engraved in the lower margins of the plates.

Four plates, marked as follows:—

a. Ich keñe Th. 759

b. Frage doch Th. 760

c. Verbirgest Th. 761

d. Du lassesst aus Th. 762

Joh. El. Ridinger inv. del. sculps. et excud. Aug. Vind. 1749. Actual size 31.5 x 26 cm. (42 x 31 cm. with margin)

Mounted and bound together in quarter calf, blue mottled boards.

Engravings.

Two hawking plates, numbered. Twelve lines of verse under each picture, commencing:—

I. So viel Vergnügen man bey Reiger Jagden findet Th. 763

II. Wie sinnreich ist die Welt, um sich recht zu vergnügen Th. 764

Joh. El. Ridinger ad vivum del. 1749. cp M. El. Ridinger Filio suo acri incisi, 1777.

37.2 x 58.5 (No. 2. 57.8) cm. with plate mark and tiny margin.

RIDINGER (JOHANN ELIAS) Engravings.

Lehrreiche Fabeln Augsburg 1744.

Fourteen leaves, including title-page printed in red and black, and sixteen plates.

J. E. Ridinger inv. sculp. et excud. 1743.

Fabul:	I	Vorsichtige	Th. 765	Fabul:	IX	Das Alter	Th. 773
"	II	Allzuhitzige	Th. 766	"	X	In schwehre	Th. 774
"	III	Ein verstellter	Th. 767	"	XI	Grosser Pracht	Th. 775
"	IV	Schaendliche	Th. 768	"	XII	Tückische	Th. 776
"	V	Missvergnügen	Th. 769	"	XIII	Pracht und	Th. 777
"	VI	Eigen=Sinn	Th. 770	"	XIV	Den Kindern	Th. 778
"	VII	Die Rache	Th. 771	"	XV	Auch kleine	Th. 779
"	VIII	Andere	Th. 772	"	XVI	Nichts ist thörichter	Th. 780

Actual size 29.5 × 23.3 cm. (41.5 × 28 cm. with margin)

From the Earl of Fife's collection. Bound in original mottled calf, with bookplate.

RIDINGER (MARTIN ELIAS) Engravings.

Fabul XVII. Die Unschuld wird oft Th. 781

M. El. Ridinger sc et exc. A.V.

This is one plate out of a set of four additional fables, which have likewise been drawn by Johann Elias Ridinger, but were engraved by his son after his death. Th. 781-784. Thienemann says they are rare.

From the Baillie-Grohman collection.

RIDINGER (JOHANN ELIAS) Engravings.

Ruhe der Jaeger und Jaegerinnen. (Four unnumbered plates)

Joh. El. Ridinger inv. sculp. et excud. A.V.

[1]	So macht der Jaeger mit den Hunden	Th. 785	[3]	Nach dem sich Dam und Hünd	Th. 787
[2]	Es setzt die Hitz und Lauff	Th. 786	[4]	Es ist gewiss die Lust	Th. 788

Actual size 18 × 22.5 cm. (24.5 × 36 cm. with margin)

Quarter calf, blue mottled boards.

Engravings.

Das Paradies. (Twelve unnumbered plates)

Joh. Elias Ridinger inv. del. fec. et excud. A.V.

[1]	Und Gott sprach	Th. 807	[7]	Und das Weib	Th. 813
[2]	Und Gott der Herr pflanzte	Th. 808	[8]	Und gab ihrem	Th. 814
[3]	Und Gott der Herr gebot	Th. 809	[9]	Adam sprach	Th. 815
[4]	Deñ als Gott	Th. 810	[10]	Der Herr sprach	Th. 816
[5]	Da liess Gott	Th. 811	[11]	Verflucht seÿ	Th. 817
[6]	Da sprach der	Th. 812	[12]	Gott der Herr trieb	Th. 818

Inscriptions in French, German and Latin. Actual size c. 36 × c. 52 cm. (52 × 71 cm. with margin)

Mint state. Very fine compositions, showing all the animals of the chase in natural surroundings, with beautiful light effects.

Quarter calf, blue mottled boards.

RIDINGER (JOHANN ELIAS)—continued

Engravings.

Die Fontainen. (Four unnumbered plates)

Joh. Elias Ridinger excud. Aug. Vindel. Inscriptions in French and German.

[1] Fontaine de Persée et d'Andromède.

Th. 878

[2] Fontaine d'Hercule victorieux.

Th. 879

[3] Fontaine d'Atlas et d'Hercule

Th. 880

[4] Fontaine de la Victoire d'Apollon.

Th. 881

Actual size 32.5 x 28.5 cm. (c. 41.5 x 28 cm. with margin)

From the Earl of Fife's collection. Thienemann, p. 184, says this set is very rare.

Hand-coloured Engravings.

Pferde. Engraved frontispiece, letterpress, pp. 39 + [1 blank] and fifty coloured plates, unnumbered, showing different kinds of horses. Th. Nos. 919 to 969, including frontispiece.

J. E. Ridinger inv. sculpsit et excudit Aug. Vind. (26 x 20 cm. with margin)

Original quarter calf, brown boards.

A fine copy, in contemporary hand painting, of Ridinger's last work, which Thienemann, see "Nachtrag" p. 11, says is exceedingly rare.

RIDINGER (MARTIN ELIAS) Hand-coloured Engravings.

Thier = Reich. (Engraved frontispiece in red print Th. 974; letterpress, in German, pp. 24 + [2, one in German, one in French] + 20 [in French]; and sixty-three coloured plates, unnumbered) Inscriptions in Latin, German and French. J. E. L. Ridinger Pictor et Sculptor a Filio suo M. El. Ridinger sculps. Th. 975-1032 and Th. 1034-1038.

[1] Equus.	Th. 975	[22] Dama albus.	Th. 1018	[43] Porcus Indicus.	Th. 1026
[2] Equus Ostfris.	Th. 976	[23] Dama cinereus.	Th. 1017	[44] Porcus Barbiroussa.	Th. 1025
[3] Asinus Major.	Th. 981	[24] Dama spadiceus	Th. 1015	[45] Aper, Porcus . . .	Th. 1023
[4] Asinus Minor.	Th. 982	[25] Dama	Th. 1019	[46] Ursus.	Th. 989
[5] Mulus.	Th. 983	[26] Cervus, Dama.	Th. 1016.	[47] Taurus Hispanicus.	Th. 986
[6] Mulus.	Th. 984	[27] Bezaarticus . . .	Th. 1001	[48] Taurus Domesticus.	Th. 985
[7] Zebra vel Zecora.	Th. 978	[28] Moschiferus.	Th. 1004	[49] Vacca.	Th. 988
[8] Zebra vel Zecora.	Th. 980	[29] Capreolus.	Th. 1020	[50] Buffalus.	Th. 991
[9] Zecora Cebra.	Th. 979	[30] Tragulus Guineensis.	Th. 1003	[51] Bos.	Th. 987
[10] Zebra, Zecora . . .	Th. 977	[31] Capreolus maculatus.	Th. 1021	[52] Buffalus.	Th. 990
[11] Rangifer Rutheno.	Th. 1011	[32] Ibex.	Th. 999	[53] Camelus Bactrianus.	Th. 1034
[12] Rangifer Ruth: . . .	Th. 1012	[33] Rupicapra.	Th. 1000	[54] Camelus.	Th. 1037
[13] Rangifer.	Th. 1013	[34] Capra.	Th. 997	[55] Camelus.	Th. 1036
[14] Alce.	Th. 1014	[35] Caprea.	Th. 1022	[56] Dromedarus.	Th. 1035
[15] Cuttu.	Th. 1002	[36] Ovis.	Th. 993	[57] Camelo-Cervus.	Th. 1038
[16] Cervus nobilis.	Th. 1005	[37] Aries.	Th. 992	[58] Rhinoceros.	Th. 1027
[17] Cervus . . .	Th. 1007	[38] Aries.	Th. 994	[59] Rhinoceros.	Th. 1028
[18] Cervus luteus.	Th. 1006	[39] Cervus Asiaticus . . .	Th. 995	[60] Hippopotamus . . .	Th. 1029
[19] Cervus Americanus.	Th. 1009	[40] Tragus vel Hircus.	Th. 996	[61] Elephas.	Th. 1030
[20] Cervus Guineensis.	Th. 1010	[41] Tragus Arabicus.	Th. 998	[62] Elephas.	Th. 1031
[21] Cerva.	Th. 1008	[42] Sus, porcus.	Th. 1024	[63] Elephas.	Th. 1032

Hand-coloured Engravings.

Thier = Reich. 2^{ter} Theil. Engraved frontispiece Th. 1033; letterpress 20 (German) + [2, one German, one French] + 17 [in French], + [1 blank] pp., and sixty-four plates, without numbers. Th. 1039-1102.

Some are inscribed: Ridinger fec., some: J. El. Ridinger fec. et excudit A.V., and some: M. F. Ridinger sculpsit. Inscriptions in Latin, German and French.

RIDINGER (MARTIN ELIAS)—*continued*

[1] Ai Brasiliencia	Th. 1039	[23] Coati, Genitta	Th. 1065	[45] Sciurus getulus. . . .	Th. 1048
[2] Armadilla	Th. 1042	[24] Felis. . . .	Th. 1068	[46] Hyaena	Th. 1064
[3] Lepus campestris. . . .	Th. 1043	[25] Lynx Tygrinus. . . .	Th. 1070	[47] Taxus caninus	Th. 1067
[4] Lepus albus. . . .	Th. 1044	[26] Tigris. . . .	Th. 1073	[48] Mabsupiale	Th. 1050
[5] Lepus	Th. 1045	[27] Tigris fuscus. . . .	Th. 1072	[49] Simia Satyrus	Th. 1084
[6] Cuniculus. . . .	Th. 1046	[28] Tigre Albus. . . .	Th. 1075	[50] Cercopithecus. . . .	Th. 1091
[7] Acanthion	Th. 1049	[29] Panthera. . . .	Th. 1071	[51] Cebus, Capite	Th. 1093
[8] Acanthion	Th. 1051	[30] Pardus. . . .	Th. 1074	[52] Cebus Viridis. . . .	Th. 1090
[9] Sciurus	Th. 1047	[31] Leo Fuscus. . . .	Th. 1077	[53] Cebus, Sagauin. . . .	Th. 1092
[10] Mustela Zibellina	Th. 1054	[32] Leo, colore lucido. . . .	Th. 1076	[54] Cebus, Liocephalus. . . .	Th. 1088
[11] Mustela Foetida	Th. 1053	[33] Leaena. . . .	Th. 1078	[55] Cynocephalus	Th. 1086
[12] Canes Melitaci. . . .	Th. 1061	[34] Ursus Maximus	Th. 1079	[56] Castor. . . .	Th. 1095
[13] Canis Vertagi	Th. 1059	[35] Ursus	Th. 1080	[57] Lutra. . . .	Th. 1094
[14] Canes Sagaces. . . .	Th. 1057	[36] Ursus Minor	Th. 1081	[58] Ros Marus	Th. 1096
[15] Canes Venatici. . . .	Th. 1058	[37] Ursus, Albus	Th. 1082	[59] Canis Marinus. . . .	Th. 1098
[16] Canes Aquatici. . . .	Th. 1060	[38] Gulo	Th. 1083	[60] Leo Marinus. . . .	Th. 1097
[17] Canis Molossus. . . .	Th. 1055	[39] Mustela viverra	Th. 1052	[61] Vitulus Marinus. . . .	Th. 1099
[18] Canes Porcarii. . . .	Th. 1056	[40] Tamandua. . . .	Th. 1041	[62] Crocodilus	Th. 1100
[19] Lupus vulgaris	Th. 1062	[41] Simia Barbata	Th. 1089	[63] Alagether. . . .	Th. 1101
[20] Vulpes Rutgaris	Th. 1063	[42] Simia	Th. 1087	[64] Chamaeleo	Th. 1102
[21] Felis Zibethica. . . .	Th. 1066	[43] Simia	Th. 1085		
[22] Chatus Sylvestris. . . .	Th. 1069	[44] Tamandua=Phatagin. . . .	Th. 1040		

Actual size of sheet in both books : 42.2 × 24.2 cm.

Johann Elias Ridinger was unable to finish this important work, as he died in 1767, but his sons, Martin Elias and Johann Jacob, completed it (see p. 9 of the first part) Thienemann, p. 199, says that he does not believe that this work can be found in a complete state, but, besides ours, there is one copy in the Gutmann collection.

Bound in richly tooled green mor., gilt back with red label. Bookplate with monogram : D.C.M., and motto : Advance with courage.

RIDINGER (JOHANN ELIAS) A pair of Mezzotints.

1. Die unter dem Wilde im Walde vergnügte Diana. Th. 1103
2. Actaeon ein eifriger Hirschen-Jäger. Th. 1104

Lower right : Joh. El. Ridinger excud. Aug. Vind. Size with margin : No. 1 : 54.8 × 41 cm.; No. 2 : 65 × 50.2 cm. Fine prints.

Mezzotint.

Das auf das Jagen erpichte Frauen Zimmer.

(A huntress with gun and two dogs) Th. 1110

Joh. Jac. Ridinger sculps. Joh. El. Ridinger del. et excud. Aug. Vind. Inscription and two lines of verse in German and Latin. Actual size 49 × 36.5 cm. (60.4 × 45 cm. with full margin)

Four Mezzotints.

Set of four hunting plates, without numbers but with titles as follows :—

- [1] Das land verwüstende Wildschwein Th. 1115
(Two sportsmen shooting at wild boar attacked by six dogs)
- [2] Der gehetzte wehrlose Rehbock. . . . Th. 1116
(Three mounted hunters chasing a roedeer with four hounds)
- [3] Der raub begierige Wolff No. 11. Th. 1117
(Three sportsmen and four hounds attacking a wolf)
- [4] Der durch Gewalt zerzausste Th. 1118
(Two huntsmen and four dogs attacking a fox)

Joh. Elias Ridinger inv. del. sc. et exc. A.V. (inv. erased from Nos. 2 & 3) Inscriptions and four verses in German and Latin. Actual size 35.7 × 45.2 cm. (c. 42 × c. 48.7 cm. with margin)

Rare set, in beautiful condition. Th. 1115 and 1118 not in Gutmann's collection.



100 ft. a very strong wind
at 100 ft. a very strong wind
at 100 ft. a very strong wind

KIDINGER (J. E.) SHOOTING ROBBERS

RIDINGER (MARTIN ELIAS)—*continued*

[1] Ai Brasiliencia	Th. 1039	[23] Coati, Genitta	Th. 1065	[45] Sciurus getulus. . . .	Th. 1067
[2] Armadilla	Th. 1042	[24] Felis. . . .	Th. 1068	[46] Hyaena	Th. 1069
[3] Lepus campestris. . . .	Th. 1043	[25] Lynx Tygrinus. . . .	Th. 1070	[47] Taxus caninus	Th. 1070
[4] Lepus albus. . . .	Th. 1044	[26] Tigris. . . .	Th. 1073	[48] Mabsupiale	Th. 1071
[5] Lepus	Th. 1045	[27] Tigris fuscus. . . .	Th. 1072	[49] Simia Satyrus	Th. 1072
[6] Cuniculus. . . .	Th. 1046	[28] Tigre Albus. . . .	Th. 1075	[50] Cercopithecus. . . .	Th. 1073
[7] Acanthion	Th. 1049	[29] Panthera. . . .	Th. 1071	[51] Cebus, Capite	Th. 1073
[8] Acanthion	Th. 1051	[30] Pardus. . . .	Th. 1074	[52] Cebus Viridis. . . .	Th. 1074
[9] Sciurus	Th. 1047	[31] Leo Fuscus. . . .	Th. 1077	[53] Cebus, Sagauin. . . .	Th. 1075
[10] Mustela Zibellina	Th. 1054	[32] Leo, colore lucido. . . .	Th. 1076	[54] Cebus, Liocephalus. . . .	Th. 1075
[11] Mustela Foetida	Th. 1053	[33] Leaena. . . .	Th. 1078	[55] Cynocephalus	Th. 1076
[12] Canes Melitaci. . . .	Th. 1061	[34] Ursus Maximus	Th. 1079	[56] Castor. . . .	Th. 1076
[13] Canis Vertagi	Th. 1059	[35] Ursus	Th. 1080	[57] Lutra. . . .	Th. 1077
[14] Canes Sagaces. . . .	Th. 1057	[36] Ursus Minor	Th. 1081	[58] Ros Marus	Th. 1077
[15] Canes Venatici. . . .	Th. 1058	[37] Ursus, Albus	Th. 1082	[59] Canis Marinus. . . .	Th. 1078
[16] Canes Aquatici. . . .	Th. 1060	[38] Gulo	Th. 1083	[60] Leo Marinus. . . .	Th. 1078
[17] Canis Molossus. . . .	Th. 1055	[39] Mustela viverra	Th. 1052	[61] Vitulus Marinus. . . .	Th. 1079
[18] Canes Porcarii. . . .	Th. 1056	[40] Tamandua. . . .	Th. 1041	[62] Crocodilus	Th. 1100
[19] Lupus vulgaris	Th. 1062	[41] Simia Barbata	Th. 1089	[63] Alagether. . . .	Th. 1101
[20] Vulpes Rutgaris	Th. 1063	[42] Simia	Th. 1087	[64] Chamaeleo	Th. 1101
[21] Felis Zibethica. . . .	Th. 1066	[43] Simia	Th. 1085		
[22] Chatus Sylvestris. . . .	Th. 1069	[44] Tamandua=Phatagin. . . .	Th. 1040		

Actual size of sheet in both books : 42.2 x 24.2 cm.

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Bound in richly tooled green mor., gilt back with red label. Bookplate with monogram : D.C.M., and motto—Advance with courage.

RIDINGER (JOHANN ELIAS) A pair of Mezzotints.

1. Die unter dem Wilde im Walde vergnügte Diana. Th. 1103
2. Actaeon ein eifriger Hirschen-Jäger. Th. 1104

Lower right : Joh. El. Ridinger excud. Aug. Vind. Size with margin : No. 1 : 54.8 x 41 cm.; No. 2 : 65 x 50.2 cm.
Fine prints.

Mezzotint.

Das auf das Jagen erpichte Frauen Zimmer.

(A huntress with gun and two dogs) Th. 1110

Joh. Jac. Ridinger sculps. Joh. El. Ridinger del. et excud. Aug. Vind. Inscription and two lines of verse in German and Latin. Actual size 49 x 36.5 cm. (60.4 x 45 cm. with full margin)

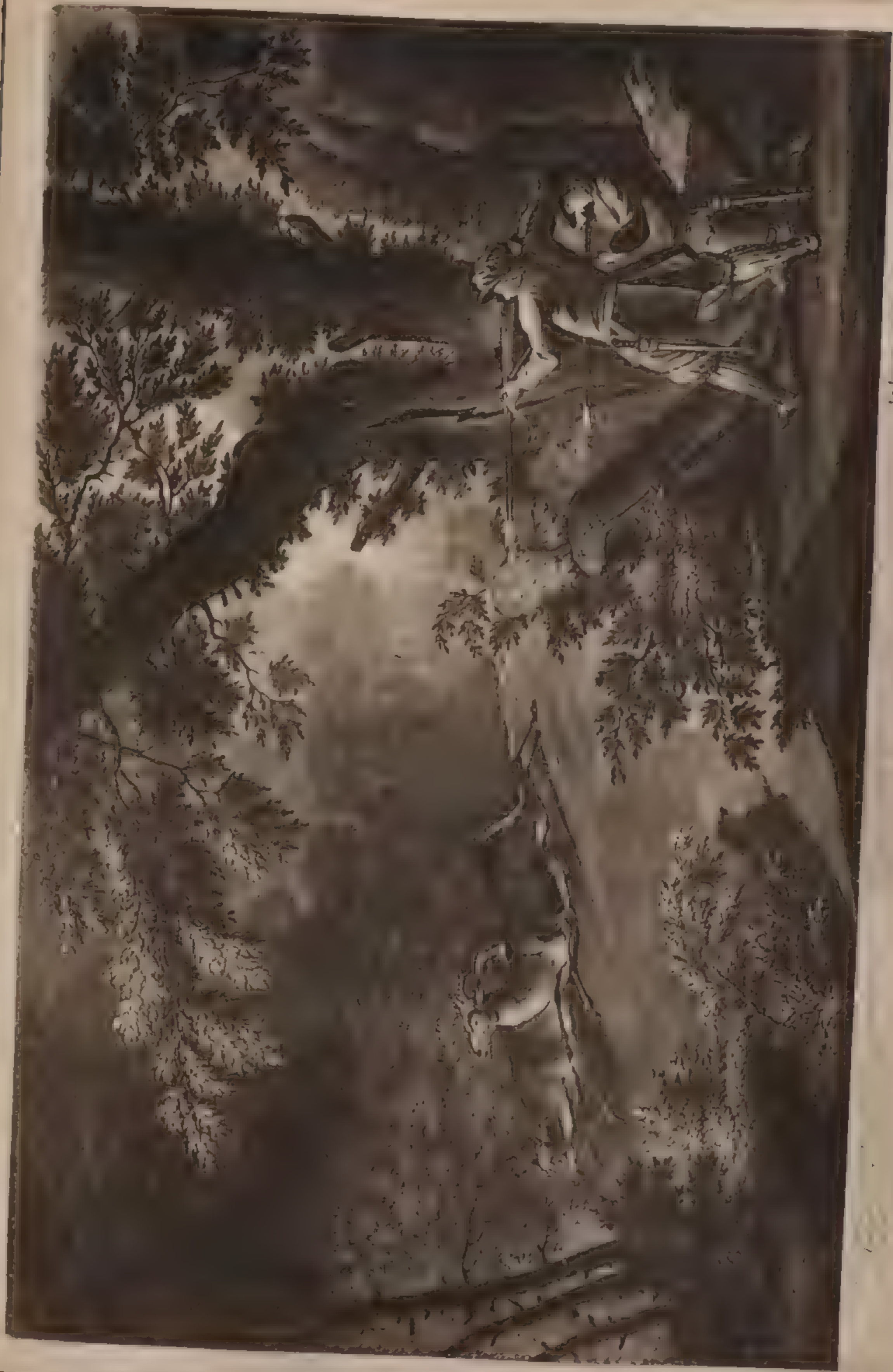
Four Mezzotints.

Set of four hunting plates, without numbers but with titles as follows :—

- [1] Das land verwüstende Wildschwein Th. 1115
(Two sportsmen shooting at wild boar attacked by six dogs)
- [2] Der gehetzte wehrlose Rehbock. . . . Th. 1116
(Three mounted hunters chasing a roedeer with four hounds)
- [3] Der raub begierige Wolff No. 11. Th. 1117
(Three sportsmen and four hounds attacking a wolf)
- [4] Der durch Gewalt zerzausste Th. 1118
(Two huntsmen and four dogs attacking a fox)

Joh. Elias Ridinger inv. del. sc. et exc. A.V. (inv. erased from Nos. 2 & 3) Inscriptions and four verses in German and Latin. Actual size 35.7 x 45.2 cm. (c. 42 x c. 48.7 cm. with margin)

Rare set, in beautiful condition. Th. 1115 and 1118 not in Gutmann's collection.





No 1 for the first time
 The first time
 The first time
 The first time

The first time
 The first time
 The first time
 The first time



THE GREAT OAK, NEW YORK

Mezzotints.

Four hunting plates without numbers.

- | | |
|--|----------|
| [1] Der gehätzte grosse Baehr. (Bear Hunting) | Th. 1119 |
| [2] Das über Land gehätzte wilde Schwein. (Boar Hunting) | Th. 1120 |
| [3] Der par Force gejagte Hirsch. (Stag Hunting) | Th. 1121 |
| [4] Der par Force gejagte Damhirsch. (Fallow Buck Hunting) | Th. 1122 |

Joh. Elias Ridinger del. et excud. Aug. Vindel. (c. 49 x c. 69 cm. with small margin)

Inscription under each picture in Latin and German.

A rare set.

Mezzotint.

Die von Hunden abgefangene Sau.

Two verses in Latin and German, the latter beginning: Da von der Hunde Grimm das Schwein . . .

Joh. Elias Ridinger del: Georg Kilian sc. et excud: Aug: Vind:

Actual size 42 x 63.8 cm. (50 x 68 cm. with margin)

The above forms No. 1 of a rare set: Th. 1123-1126.

Mezzotints.

Four unnumbered plates.

- | | | |
|---|----------|-----------|
| [1] Es kan das schuchtern Reh (Roe hunting) | Th. 1127 | PLATE 215 |
| [2] Es wird dem wilden Schwein (Boar hunting) | Th. 1128 | |
| [3] Es wird der wilde Bar verfolgt (Bear hunting) | Th. 1129 | PLATE 216 |
| [4] Die Wachtel pflaget zwar die Einsamkeit | Th. 1130 | |

Joh. Elias Ridinger pinx. J. A. Pfeffel excudit Aug. Vind.

Below each picture four lines of verse in Latin, French and German.

Actual size c. 46.5 x c. 73.5 cm. (c. 53 x c. 76.5 cm. with margin)

Very rare. Brilliant impressions. Not in Gutmann's catalogue.

Blue Mezzotints.

Four unnumbered shooting prints:—

- | | | |
|---|----------|-----------|
| [1] Die Netz sind aufgespannt (Hare Hunting) | Th. 1139 | PLATE 217 |
| [2] Es ist Lust und Gefahr bey dieser Jagd (Chamois Shooting) | Th. 1140 | |
| [3] Es wird mit einem Aass (Wolf Hunting) | Th. 1141 | |
| [4] Wann der Antvogel meint im See (Duck Shooting) | Th. 1142 | |

Joh. Elias Ridinger pinxit. Joh. Andr. Pfeffel excudit A.V. Cum Pr. Sac. Caes. Maj.

Four lines of verse in Latin, French and German. Actual size 46 x 74 cm. (c. 55.3 x 79.3 cm. with margin)

Rare. Gutmann's collection has only Th. 1140 and Th. 1141 out of this set. The original drawing of Th. 1130 is in this collection. See under Drawings.

RIDINGER (JOH. JACOB) A pair of Mezzotints.

- | | |
|---|----------|
| [1] Die von Tiger Überfallene Pferde. (Horses attacked by tigers) | Th. 1143 |
| [2] Die von Luchsen auf dem Brunft Platz angefallne Hirschen. | Th. 1144 |

Joh. Elias Ridinger delineavit. Joh. Jacob Ridinger sculps. A.V.

Actual size 35.5 x 45.5 cm. (41.5 x c. 48.5 cm. with margin)

RIDINGER (JOHANN ELIAS) A pair of Mezzotints.

1. Dieser sehr grosse und starke Bürg=Hirsch Th. 1145
2. Venator cursu canis et latratibus instat Th. 1146

1: lower right: J. El. Ridinger del: 1741. den 11. Martij

2: „ „ Joh. Elias Ridinger ex. inv: del. et excud. A.V. 1741.

Both measure to platemark: 35.2 x 27.4 cm. No. 1: 45 x 35.5 cm., No. 2: 46 x 35.4 cm. with full margin.

A fine set. Thienemann, p. 243, calls No. 1 a beautiful and rare plate.

Engraving.

Das Gehör. (Hunter, with two hounds, sounding a horn) Th. 1217.

Johann Elias Ridinger inven. et delin. A.V. Gabriel Spizel fecit et excud. A.V.

Inscription and four lines of verse in Latin, German and French. Actual size 50.7 x 36.2 cm. with tiny margin.

No. 4 of a set of five, Th. 1214-1218.

Engraving.

(A Stag with a wonderful Head)

Anno 1735. den 22. Augusti Haben . . . Carl Alexander Herzog zu Württemberg, diesen Hirsch . . . geschossen Th. 1325.

Abgezeichnet von Joh. Ernst Wagner Fürstl Bixenspañer alda. Joh. Elias Ridinger Sculps. Aug. Vindel.

Actual size: 38.5 x 30.6 cm. (55.3 x 38.8 cm. with full margin)

Thienemann, Zweiter Nachtrag, p. 2, says that this print is extremely rare and that Ridinger probably destroyed the plate after taking a few impressions. From the Baillie-Grohman collection.

Mezzotints.

Portraits of Male and Female Falconers.

[1] Das scharfe Aug der schönen Jägerin Phyllis. Th. 1327

[2] Amyntas Freude auf der Reyggers Beize. Th. 1328

Lower right: Joh. El. Ridinger excud. Aug. Vind. Two lines of verse in German and Latin.

51.2 x 38.5 cm. up to platemark (65 x 49.5 cm. with full margin)

Superb impressions with large margins. These imposing hawking prints are reproduced in "Sport in Art" p. 327.

Mezzotint.

Die Bären-Hatz. Th. 1331.

On lower right: J. El. Ridinger sculps. 1746. A. Vindl.

(42.5 x 62 cm). This print has only a tiny margin, and consequently no inscription.

One of a rare set of four: Th. 1329-1332.

Engravings.

Set of five unnumbered plates:—

[1] La Veüe.	Das Sehen.	(Hawking Scene)	Th. 1368
[2] L'Odorat.	Das Riechen.	(Bird Netting)	Th. 1369
[3] L'Attouchement.	Das Fühlen.	(Treating Dogs)	Th. 1370
[4] Le Goût.	Das Schmecken.	(Dosing Dogs)	Th. 1371
[5] L'Ouie.	Das Hören.	(Blowing Horns)	Th. 1372

In centre of lower margin of No. 1 is written: Dedie à Mons^r Hartmann de Grebel par son tres humble et tres obeissant serviteur David Herliberger.

J. E. Ridinger del. J. A. Pfeffel excud. Each picture has inscription and six lines of verse in French and German.

Actual size 25.3 x 18.5 cm. (c. 35.8 x c. 22.5 cm. with margin)

A very rare set. Not in Gutmann's collection.



NECK OR NOTHING — (111) H.
No danger in fear that can hunting betide,
For courage was ne'er to a sportsman deny'd.

RIDINGER (JOHANN ELIAS) A pair of Mezzotints.

1. Dieser sehr grosse und starke Burg-Hirsch Th. 1145
 2. Venator cursu canis et latratibus instat Th. 1146

1: lower right: J. El. Ridinger del: 1741. den 11. Martij

2: „ „ Joh. Elias Ridinger ex. inv: del. et excud. A.V. 1741.

Both measure to platemark: 35.2 x 27.4 cm. No. 1: 45 x 35.5 cm., No. 2: 46 x 35.4 cm. with full margin.

A fine set. Thienemann, p. 243, calls No. 1 a beautiful and rare plate.

Engraving.

Das Gehör. (Hunter, with two hounds, sounding a horn) Th. 1217.

Johann Elias Ridinger inven. et delin. A.V. Gabriel Spizel fecit et excud. A.V.

Inscription and four lines of verse in Latin, German and French. Actual size 50.7 x 36.2 cm. with tiny margin.

No. 4 of a set of five, Th. 1214-1218.

Engraving.

(A Stag with a wonderful Head)

Anno 1735. den 22. Augusti Haben . . . Carl Alexander Herzog zu Württemberg, diesen Hirsch . . . Th. 1325.

Abgezeichnet von Joh. Ernst Wagner Fürstl Bixenspañer alda. Joh. Elias Ridinger Sculps. Aug. Vindel.

Actual size: 38.5 x 30.6 cm. (55.3 x 38.8 cm. with full margin)

Thienemann, Zweiter Nachtrag, p. 2, says that this print is extremely rare and that Ridinger probably drew the plate after taking a few impressions. From the Baillie-Grohman collection.

Mezzotints.

Portraits of Male and Female Falconers.

[1] Das scharfe Aug der schönen Jägerin Phyllis. Th. 1327

[2] Amyntas Freude auf der Reyggers Beize. Th. 1328

Lower right: Joh. El. Ridinger excud. Aug. Vind. Two lines of verse in German and Latin.

51.2 x 38.5 cm. up to platemark (65 x 49.5 cm. with full margin)

Superb impressions with large margins. These imposing hawking prints are reproduced in "Sport in"

Mezzotint.

Die Baren-Hatz. Th. 1331.

On lower right: J. El. Ridinger sculps. 1746. A. Vindl.

(42.5 x 62 cm). This print has only a tiny margin, and consequently no inscription.

One of a rare set of four: Th. 1329-1332.

Engravings.

Set of five unnumbered plates:—

[1] La Veüe.	Das Schen.	(Hawking Scene)	Th. 1368
[2] L'Odorat.	Das Riechen.	(Bird Netting)	Th. 1369
[3] L'Attouchement.	Das Fühlen.	(Treating Dogs)	Th. 1370
[4] Le Goût.	Das Schmecken.	(Dosing Dogs)	Th. 1371
[5] L'Ouïe.	Das Hören.	(Blowing Horns)	Th. 1372

In centre of lower margin of No. 1 is written: Dedie à Mons^r Hartmann de Grebel par son tres humble et tres serviteur David Herliberger.

J. E. Ridinger del. J. A. Pfeffel excud. Each picture has inscription and six lines of verse in French and

Actual size 25.3 x 18.5 cm. (c. 35.8 x c. 22.5 cm. with margin)

A very rare set. Not in Gutmann's collection.



NECK OR NOTHING — TALLY HO

No dangers we fear that can Hunting betide,
For Courage was ne'er to a Sportsman deny'd.

Published by LAURENCE & WHITTAKER, 57 Fleet Street, London.

RIDINGER (JOHANN ELIAS)—*continued*

Mezzotint.

(St. Hubertus. Stag on left. The saint kneeling near a female figure representing Faith. Angels at top and three dogs on lower left)

Inscription in top centre: "Vox Domini praeparantis cervos."

Caspar Sing pinxit Cum Priv. Sac. Caes. Maj. Joh. El. Ridinger excud. A.V.

Actual size 85 x 61.8 cm. (88.8 x 64 cm. with small margin)

Very rare. Proof of an imposing representation of the patron saint of the chase; not known to Gutmann or Thiene-
mann. Fine impression.

Etching.

(Stag and two Hinds)

J. E. Ridinger del. B. H. Brookes fecit, 1742. (13.5 x 10.3 cm).

Rare. Thienemann, p. 300.

RIDINGER (JOHANN ELIAS) *See also* Kirkall (Edward)

ROBERTS (EDWARD JOHN?) (c. 1801) Hand-coloured Etching.

First of September or the Tender hearted Sportsman.

(Cockney sportsman sitting on chair with gun in right hand, weeping over his bag which consists of various domestic animals, a rook and a parrot)

Woodward delin, Etched by Roberts. Inscription beginning "Ah—Dick Dimity . . ."

London Pub^d Sep^r 10, 1801 by P. Roberts Middle Row Holborn (35.5 x 23.5 cm).

ROHLFS (ADOLPH) (19th Century) Tinted Lithograph.

Einladung zur Jagd von Seiner Majestät dem König.

A. Rohlf's fec. Actual size 18 x 23 cm. (23.5 x 31 cm. with margin)

An ornamental invitation card to a royal hunt.

ROLAND (?) (Early 18th Century) Etching.

Plate containing portrait of a man in 17th century dress surrounded by several sporting vignettes. Sign d Roland on lower left. (13 x 18 cm).

ROSENBERG (C.) (fl. 1800–1850) *See* Duncan (Edward)

ROWLANDSON (THOMAS) (1756–1827) Hand-coloured Engraving.

Neck or Nothing—Tally Ho.

No dangers we fear that can Hunting betide,
For Courage was ne'er to a Sportsman deny'd.

Sketched by Rowlandson. Dec^r 3 1804, by Laurie & Whittle, 53, Fleet Street, London.

[Plate No.] 375. Actual size 16.5 x 23.5 cm. (23.4 x 29 cm. with margin)

PLATE 218.

Hand-coloured Etching.

The City Hunt. (Cockney hunters clearing brook)

H. Bunbury Del. Rowlandson scul. (25.2 x 35.3 cm. with small margin)

ROWLANDSON (THOMAS)—*continued*

Two hand-coloured Etchings.

The City Hunt. H. Bunbury Esq^r delin. T. Rowlandson sculp.

London Pub^d 1. May 1803 at R. Ackermann's Repository of Arts 101 Strand. (15 × 37.6 cm. with small margin)

The Easter Hunt. (Without any inscription, engraved by Rowlandson after H. Bunbury)

(14.8 × 38.5 cm. with small margin)

Hand-coloured Etching.

Easter Monday, or the Cockney Hunt. (Caricature) Signed and dated 1807 on lower left.

Design'd etched & Pub^d July 14 1817 by T. Rowlandson N^o 1 James Street Adelphi London.

(33.5 × 24.5 cm. with small margin)

Hand-coloured Etching.

Enraged Vicar. (Fox, pack and hunters crossing an Italian garden adjoining vicarage)

Pub^d March 1st 1807. by T. Rowlandson N^o 1 James Street Adelphi. Signed on lower right.

(27 × 37.8 cm. with tiny margin)

A very amusing sketch.

A pair of coloured Aquatints with wide border.

[1] (29.5 × 36 cm). Four o'clock in the Country.

[2] (29 × 37.6 cm). Four o'clock in Town.

PLATE 219.

The first plate is signed "Rowlandson 1788" in lower left corner.

[1] (Sportsman dressing for the Chase. On left his wife and a baby in cradle. Servant carrying saddle on right)

[2] (Sportsman having entered his wife's bedroom after a night of dissipation is being undressed by two serving women)

A pair of coloured Aquatints.

[1] "Going out in the Morning." Actual size 13.5 × 21.4 cm. (17 × 25.5 cm. with margin)

[2] "Return'd from a Fox Chase." Actual size 14.5 × 20.5 cm. (18 × 24.7 cm. with margin)

With no other inscription. Watermark: Shield with crown above.

Hand-coloured Etching.

The Huntsman Rising.

Rowlandson Del. (17.3 × 24.1 cm. with small margin)

Coloured Aquatint.

(The Huntsman. A huntsman clearing a wattle out of a wood; one hound in front, another clambering the wattle)

Signed: "Rowlandson, 1785" lower left. Actual size 31.4 × 38 cm. (36.8 × 42.5 cm. with margin)

Hand-coloured Stipple with large border.

Breaking Cover. (Huntsman, standing on horse, embracing damsel leaning out of window)

PLATE 220.

Published by Reeve & Jones, N^o 7 Vere Str^t Nov^r 1. 1808. Plate signed on lower right.

Size of picture 28.9 × 22.8 cm., 35.5 × 29.5 cm. with engraved border (41 × 34.5 cm. with full margin)



ROWLANDSON (THOMAS)—*continued*

Two hand-coloured Etchings.

The City Hunt. H. Bunbury Esq^r delin. T. Rowlandson sculp.

London Pub^d 1. May 1803 at R. Ackermann's Repository of Arts 101 Strand. (15 × 37.6 cm. with small

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A very amusing sketch.

A pair of coloured Aquatints with wide border.

[1] (29.5 × 36 cm). Four o'clock in the Country.

PLATE 1

[2] (29 × 37.6 cm). Four o'clock in Town.

The first plate is signed "Rowlandson 1788" in lower left corner.

[1] (Sportsman dressing for the Chase. On left his wife and a baby in cradle. Servant carrying saddle)

[2] (Sportsman having entered his wife's bedroom after a night of dissipation is being undressed by two women)

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The Huntsman Rising.

Rowlandson Del. (17.3 × 24.1 cm. with small margin)

Coloured Aquatint.

(The Huntsman. A huntsman clearing a wattle out of a wood; one hound in front, another clambering th

Signed: "Rowlandson, 1785" lower left. Actual size 31.4 × 38 cm. (36.8 × 42.5 cm. with margin)

Hand-coloured Stipple with large border.

Breaking Cover. (Huntsman, standing on horse, embracing damsel leaning out of window)

PLATE 2

Published by Reeve & Jones, N^o 7 Vere Str^t Nov^r 1, 1808. Plate signed on lower right.

Size of picture 28.9 × 22.8 cm., 35.5 × 29.5 cm. with engraved border (41 × 34.5 cm. with full margin)

FOUR O'CLOCK IN THE CENTRO





D. Landson.



ROWLANDSON (THOMAS)—*continued*

Hand-coloured Etching.

Parson Adams engaged in a perilous hunting Adventure.

Rowlandson inv. et f[ec.] Published as the Act directs by J. Sibbald 1792. (10.6 × 13.8 cm).

Hand-coloured Etching.

Sportsman's Hall. (Woman blowing French horn in dissipated company)

"Rowlandson 1812." lower left.

(25.2 × 32.2 cm. with small margin) Watermark: fleur-de-lys on shield with crown above.

Another plate similar in subject.

Without title or name of engraver. (25.6 × 35.5 cm. with small margin)

Hand-coloured Etching.

(Stag at Bay in a Pond)

The plate is signed "Rowlandson 1787." Actual size 20.3 × 30.5 cm. (23.8 × 34 cm. with margin)

Coloured Engraving.

Six pictures on one sheet inscribed: Six classes of that Noble and Useful Animal a Horse.

(The Race Horse. The War Horse. The Shooting Poney. The Hunter. The Gig Horse. The Draught Horse)

Rowlandson Del. Pub^d October 10th 1811 by Tho^s Trigg N^o 111 Cheapside. Price one Shilling Col^d. [Plate N^o 95 in upper left. The sheet measures 41.5 × 26.4 cm. with margin.]

Hand-coloured Engraving.

The Corsican Tiger at Bay. El Tigre Corso Atacado.

Pub^d July 8th 1808 by R. A. Ackermann N 101 Strand. (Napoleonic caricature)

(28 × 43.7 cm. with margin) Attributed to Rowlandson.

Hand-coloured Aquatints.

Set of four fox hunting plates.

PLATE 221.

- [1] (The Meet. Eight hunters, two of whom examine a horse's hoof. Farmer looking on)
- [2] (Full Cry. Ten horses following hounds; fox in view; another hunter fallen; a yokel and cur dog on right)
- [3] (The Death. Five mounted hunters in foreground, two others galloping up)
- [4] (Fox Hunting Dinner. A riotous party of fifteen persons, and a servant who has all his work cut out to open the bottles, of which there are eighteen in view)

Actual size c. 38.5 × 50.5 cm. (43.4 × 55 cm. with margin)

A superb set. Proofs before all letters. Hand coloured by the artist, who has added his signature with the brush on N^{os} 1, 3 and 4. The last is dated 1787. Whatman paper mark.

ROWLANDSON. *See also* Alken (Samuel)

RUDDER (DE) (19th Century) Tinted Lithograph.

Hunting Leopards ready for the Chase. Prince A. Soltykoff del. De Rudder Lith. Printed by Auguste Bry. Paris. Published by Smith, Elder & Co. 65, Cornhill, London. 1858. (44.3 × 61.7 cm. with large margin)

An interesting representation of cheetahs, with their keepers, being taken out to a hunt on bullock drawn carts.

RUGENDAS (GEORG PHILIPP, SENIOR) (1666-1743) Mezzotints.

Two hunting plates, without titles.

Georg Philipp Rugendas Pictor invent. del. fec. et excud. Aug. Vind. Four lines of Latin and German in lower margins.

1. (Stag Hunt) Veloces gladio cervos cursuq; fatigant
2. (Wild Boar Hunt) Quæ recreant magnis venantes juncta periclis

Actual size c. 48.5 × 66 cm. (c. 58 × 80 cm. with margin)

Two Mezzotints.

- [1] Hirschen-Jagd. Venatio Cervorum. N° 101.
- [2] Die Reyger Beize. Venatio ardearum. N° 104.

G. P. Rug. del. Joh. Phil. Koch excud. A. V. Actual size both c. 24.5 × 36 cm. (c. 30.5 × 44 cm. with margin)

Three lines in German and Latin printed in lower margins, beginning:

- [1] "Das leichte Reh entspringt der schnellen Hunde Wut"
- [2] Seht wie der Reyger sich zwar in die Höhe schwingt

RUGENDAS (GEORG PHILIPP, JUNR.) (1701-1774) Mezzotints.

Three sporting plates without titles.

G. P. Rugendas Junior inv. del. et sculps. Ioh Christian Leopold excudit Augusto VindelicorumG. P. Rugendas senior exc. Aug. V. Four lines in Latin and German in lower margin.

- [1] (55 × 42 cm. with margin) (Huntsman holding hound by ear; hounds, falcons and dead game)
Falconum atq; canum celerem cursumq; volatumq;
- [2] Actual size 41 × 52.3 cm. (44.5 × 60 cm. with margin) (Sportsman shooting wild duck towards the left; hound tied to stump of tree on left, huntsman galloping roe on right)
Ictus ubique valet, venantes inde paratum [Plate N°] A 4.
- [3] (41 × 52 cm. with margin) (Stag Hunt. Man overthrown by hound, mounted hunter on right with revolver)
Conspecto canibus Cervo mora nulla relicta

RUGENDAS (JOHANN LORENZ) (1775-1826) Coloured Aquatints.

Six stag hunting plates. Numbered I to VI. Each plate bears title in German and French and is inscribed "Augsburg im Verlag bei J. L. Rugendas."

PLATE 222.

No. I.	Der Zug auf die Jagd.	Le départ pour la chasse.
" II.	Das Frühstück auf der Jagd.	Le déjeuner à la chasse.
" III.	Der Hirsch wird gesprengt.	Le Cerf est lancé.
" IV.	Die Par force Jagd.	La chasse par force.
" V.	Der Hirsch wird von der Meute gefangen.	Le Cerf est pris par la meute.
" VI.	Der Zug von der Jagd.	Retour de la chasse.

All measure about 39 × 49 cm. with lower margin containing title.

- I. (Two cavaliers and lady riding to the right with four dogs, others following)
- II. (Two ladies and two cavaliers breakfasting under trees on right; four dogs and four horses with three attendants)
Carriage with four horses and remainder of hunt in distance)
- III. (Stag jumping brook on left, followed by four hunters (one lady) and seven dogs)
- IV. (Stag on left; hunt servant blowing horn; lady jumping fence followed by cavalier; eleven hounds in sight)
- V. (Death of stag on right, cavalier and lady on left; three hunt servants, of whom two blow horns, on right)
- VI. (On left cavalier and lady riding off; another lady and cavalier about to mount their horses, held by grooms; four hunt servants blowing horns on right)

Bound in quarter calf mottled boards. See Nagler, Vol. XV, p. 416.

A rare set of finely coloured stag hunting scenes, giving a vivid idea of the pomp and ceremony inseparable from the hunts organised for the nobility of those days.



RUGENDAS GEORG PHILIPP, SENIOR, (1666-1743) Mezzotints.

Two hunting plates, without titles.

Georg Philipp Rugendas Pictor invent. del. fec. et excud. Aug. Vind. Four lines of Latin and German in lower

1. (Stag Hunt) Veloces gladio cervos cursuq, fatigant
2. (Wild Boar Hunt) Quæ recreant magnis venantes juncta periclis

Actual size c. 48.5 x 66 cm. (c. 58 x 80 cm. with margin)

Two Mezzotints.

- [1] Hirschen-Jagd. Venatio Cervorum. N° 101.
- [2] Die Reyger Beize. Venatio ardearum. N° 104.

J. P. Rug. del. Joh. Phil. Koch excud. A. V. Actual size both c. 24.5 x 36 cm. (c. 30.5 x 44 cm. with margin)
Three lines in German and Latin printed in lower margins, beginning:

- [1] "Das leichte Reh entspringt der schnellen Hunde Wut"
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Three sporting plates without titles.

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- 1] (55 x 42 cm. with margin) (Huntsman holding hound by ear; hounds, falcons and dead game)
Falconum atq, canum celerem cursumq, volatumq,
- 2] Actual size 41 x 52.3 cm. (44.5 x 60 cm. with margin) (Sportsman shooting wild duck towards left; hound tied to stump of tree on left, huntsman galloping on right)
Ictus ubique valet, venantes inde paratum [Plate N°] A 4.
- 3] (41 x 52 cm. with margin) (Stag Hunt. Man overthrown by hound, mounted hunter on right with hound)
Conspecto canibus Cervo mora nulla relictæ

RUGENDAS (JOHANN LORENZ) (1775-1826) Coloured Aquatints.

Six stag hunting plates. Numbered I to VI. Each plate bears title in German and French and is inscribed "Verlag bei J. L. Rugendas."

No. I.	Der Zug auf die Jagd.	Le départ pour la chasse.
" II.	Das Frühstück auf der Jagd.	Le déjeuner à la chasse.
" III.	Der Hirsch wird gesprengt.	Le Cerf est lancé.
" IV.	Die Par force Jagd.	La chasse par force.
" V.	Der Hirsch wird von der Meute gefangen.	Le Cerf est pris par la meute.
" VI.	Der Zug von der Jagd.	Retour de la chasse.

PLATE

All measure about 39 x 49 cm. with lower margin containing title.

- I. (Two cavaliers and lady riding to the right with four dogs, others following)
- II. (Two ladies and two cavaliers breakfasting under trees on right; four dogs and four horses with three attendants in distance)
- III. (Stag jumping brook on left, followed by four hunters (one lady) and seven dogs)
- IV. (Stag on left; hunt servant blowing horn; lady jumping fence followed by cavalier; eleven hounds)
- V. (Death of stag on right, cavalier and lady on left; three hunt servants, of whom two blow horns)
- VI. (On left cavalier and lady riding off; another lady and cavalier about to mount their horses, held back by four hunt servants blowing horns on right)

Bound in quarter calf mottled boards. See Nagler, Vol. XV, p. 416.

A rare set of finely coloured stag hunting scenes, giving a vivid idea of the pomp and ceremony inseparable from the hunts organised for the nobility of those days.



RUOTTE (LOUIS CHARLES) (1754-c. 1806) Stipple printed in colours.

- [1] (Le Départ pour la Chasse) (Sportsman taking leave of his wife ; horse, two hounds and boy with gun)
 [2] (Le Retour de la Chasse) (Wife and child welcoming sportsman on his return)

(Dessiné par Huet fils) gravé par L. C. Ruotte (26.4 x 34 cm. with small margin)

Nagler, Vol. XV, p. 455. Two very decorative sporting engravings.

RYLEY (CHARLES REUBEN) (1756-1798) Brown Engraving.

A Deer Hunter of the last Age, in Cap and Jack. N.B.—The Coat is called a Jack. From an original Picture
 Byng pinxit. C. R. Ryley fecit.

Publish'd as the Act directs, by C. R. Ryley No 112. Great Titchfield Street, January 1st, 1782.
 (45.2 x 33 cm. with small margin) Nagler, Vol. XIV, p. 495.





ADELER (JUSTUS) (c.1580–c.1629?) Engraving.

(Wild Boar Hunt. Boar, facing right, is surrounded by five hunters armed with spears, and attacked by five hounds)

Iustus Sadeler excu. (lower centre) (16.8 × 24.5 cm).

SADELER (RAPHAEL) (1555–1628?) Engraving.

Venatio.

Ioan : Stradā. Academic. Fiorētin. figuravit. Raphael. Sadeler. scalp. [sic] et excud.

Six lines of Latin verse in lower margin—At Rex, nē inuenum incipiant . . .

(22.2 × 28.6 cm. with small margin)

See Baillie-Grohman "Sport in Art," p. 139, for reproduction of this delicately engraved print, which is of more than usual interest owing to the collection of snaring and hunting implements which surround the huntress.

SADELER (RAPHAEL F.) (c.1590–16?) Engraving.

S. Eustachius.

Ioan Sadeler Iunior Raph. F. Scalpsit. [sic] Monaci.

Four line inscription in two columns—"Omnia mendaces Hetrusca silete volucres ; . . ."

Actual size 23.3 × 17 cm. (38.5 × 27.5 cm. with margin)

SAENREDAM (JAN.) (c.1565–1607) Engraving.

Large allegorical plate wherein the victory of Maurice of Nassau over the Spaniards is represented by a hunt, the spoils of which are being offered to a female, the emblem of the United Provinces.

I. Saenredam inve. et sculp.

In centre, coat of arms and oblong shield with inscription : "Emblema hodierni rerum status in Belgica foederata."

Twelve lines of Latin in lower margin, beginning : "Virgo augusta, vivida, et speciosa ; . . ."

Amstelodami. Excudebat Hermannus Alardj. Anno a Christo nato CIO. IO. C.II. (43.7 × 56.3 cm).

A beautiful print of great interest to lovers of the chase. On the left an attendant with an Irish wolfhound and an enormous mastiff. On the right a falconer with hooded bird on his right fist, two spaniels and several greyhounds. Stag and boar hunt in centre background. Saenredam designed and engraved this picture himself.

Bartsch, Vol. III, p. 222. Nagler, Vol. XVI, p. 25.



SCHAEUFFELEIN H.L. THE EMPE

HAMOIS 1817



ADELER (JUSTUS) (c.1580–c.1629?) Engraving.

(Wild Boar Hunt. Boar, facing right, is surrounded by five hunters armed with spears, and attacked by five hounds)

Iustus Sadeler excu. (lower centre) (16.8 × 24.5 cm).

SADELER (RAPHAEL) (1555–1628?) Engraving.

Venatio.

Ioan: Strada. Academic. Fiorëtin. figuravit. Raphael. Sadeler. scalp. [sic] et excud.

Six lines of Latin verse in lower margin—At Rex, nè inuenum incipiant . . .

(22.2 × 28.6 cm. with small margin)

See Baillie-Grohman "Sport in Art," p. 139, for reproduction of this delicately engraved print, which is of more than usual interest owing to the collection of snaring and hunting implements which surround the huntress.

SADELER (RAPHAEL F.) (c.1590–16?) Engraving.

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Large allegorical plate wherein the victory of Maurice of Nassau over the Spaniards is represented by a hunt, the spoils of which are being offered to a female, the emblem of the United Provinces.

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In centre, coat of arms and oblong shield with inscription: "Emblema hodierni rerum status in Belgica foederata.

Twelve lines of Latin in lower margin, beginning: "Virgo augusta, vivida, et speciosa; . . ."

Amstelodami. Excudebat Hermannus Alardj. Anno a Christo nato CIO. IO. C.II. (43.7 × 56.3 cm).

A beautiful print of great interest to lovers of the chase. On the left an attendant with an Irish wolfhound and a enormous mastiff. On the right a falconer with hooded bird on his right fist, two spaniels and several greyhounds. Stag and boar hunt in centre background. Saenredam designed and engraved this picture himself.

Bartsch, Vol. III, p. 222. Nagler, Vol. XVI, p. 25.



SAISIER (HENRY) (18th Century) Engravings.

Set of ten oval sporting plates.

With exceptions of Nos. 5 & 7, which have title only, each plate has title and inscription. "Dessiné d'après Nature par M. Saisier" on lower left, "à Paris chez Henry Saisier" on lower right. (Nos. 2 & 10 read "d'après Nature.")

[1] La Classe au Cerf.

[2] L'Affut d'un loup, cherchant sa proie.

[3] L'Affut d'un sanglier au souil.

[4] La Chasse aux Lievres avec le chien

[5] La Chasse incurtrière finie.

[6] L'Affut d'un our, avec sa proie.

[7] La chasse aux Lynx.

[8] La Chasse aux Renards.

[9] La Classe aux Chevreuil

[10] La Marche pour une chasse incurtrière

(Oval, c. 22 x c. 30 cm.; Page: 29.3 x 37 cm).

Rare. A very informative series. The artist states that the plates were designed from nature. Plate 4 shows a lady in the act of shooting a hare.

Nagler, Vol. IX, p. 205 mentions the artist as a painter of sporting subjects about whom very little is known.

SCHAEUFFELEIN (HANS LEONHARD) (c. 1490-c. 1540) Woodcut.

(Chamois Hunting. The Emperor Maximilian I hunting in the Tyrolean mountain)

Without any inscription. (16 x 13.7 cm).

PLATE 223.

Rare. A fine proof impression of one of the woodcuts (numbered 71) in the famous book called "Tewrdannekh," by Melchior Pintzang. See p. 69 in Vol II of this catalogue. Nagler, Vol. XVII, p. 65, says that the 118 woodcuts in "Tewrdannekh" were produced by Schaeuffelein and his associates but as a result of modern research our print is now attributed to Hans Burgkmair.

SCHEDLER (JOHANN GEORG) (1777-18?) Tinted Lithograph.

Die Sonntagsjaeger.

Gez. v. E. Waldau. Druck d. Lith. Inst. von J. Schedler in Constanz.

Single sheet containing nine humorous sporting episodes. (46.4 x 58 cm. with margin)

SCHELVER (F.) (Early 19th Century) Lithographs.

Six sporting plates with titles and numbers.

[No. I.] Die Treibjagd auf Hasen. (Hare Drive)

No. II. Jagd auf Rothwild. (Deer Drive)

No. III. Die Jagd auf junge Enten. (Duck Shooting)

No. IV. Die Jagd auf Sauen. (Boar Hunting)

No. V. Die Hühnerjagd. (Partridge Shooting)

No. VI. IIte Jagd auf Rothwild. (Deer Drive)

Gez. v. F. Schelver. Gedr. v. J. Lacroix. Herausgegeben von J. B. C. Fertsch in Munchen. (Wurzburg)

All actual size: c. 25.5 x 36.5 cm (c. 40 x c. 51 cm with margin excepting No. 1, which measures 30 x 39 cm. and 38.5 x 47 cm. with margin.

SCHMIDT (ALBRECHT) (Early 18th Century) Hand-coloured Engravings.

Four stag hunting plates, numbered.

1 Cervorum Venatio—Die Hirschen Jagt.

Two lines in Latin, beginning: "Nolite cessare Venatores . . ."

Two lines in German, beginning: "Jag Drauff, du Jäger . . ."

Albrecht Schmidt ex: A.V. lower right. [Nº] 13 lower left.

2 (Stag moving to right, followed by five hunters, including one lady, and eight hounds)

H. J. O. et L. B. sc. Jeremias Wolff excudit Aug. Vind.

3 (Stag moving to left, overcome by nine hounds, hunters following, mansion in background)

4 (Huntsman showing head of stag to a lady on a horse held by groom; cavalier with horse standing by, mansion in background) Inscriptions on this and No. 3 as on No. 2.

Measurements: c. 37.5 x c. 47.5 cm. to platemark (c. 47 x c. 60 cm. with margin)

These curious prints, painted in vivid colour and gold, can lay no claim to artistic merit, but they demonstrate the manner of stag hunting in the early 18th century. H. J. O. might well be the initials of a painter called Heinrich Jonas Osterlag. See Nagler, Vol. XI, p. 532.

SAISIER (HENRY) (18th Century) Engravings.

Set of ten oval sporting plates.

With exceptions of Nos. 5 & 7, which have titles only, each plate has title and inscription: "Desire d'après Nature par Masotapert" on lower left, "à Paris chez Henry Saisier" on lower right. (Nos. 2 & 10 omit "d'après Nature")

- | | |
|---|--|
| [1] La Chasse au Cerf | [6] L'Affut d'un our, etc. etc. |
| [2] L'Affut d'un loup, cherchant à se faire | [7] La Chasse aux Lynx. |
| [3] L'Affut d'un sanglier au cou | [8] La Chasse aux Renards. |
| [4] La Chasse aux Lièvres avec le chien | [9] La Chasse aux Chevreuils. |
| [5] La Chasse meurtrière finée. | [10] La Marche pour une chasse meurtrière. |

(Oval, c. 22 x c. 30 cm.; Page: 29.3 x 37 cm).

Rare. A very informative series. The artist states that the plates were designed from nature. Plate 4 shows a lady in the act of shooting a hare. Nagler, Vol. IX, p. 205 mentions the artist as a purveyor of sporting subjects about whom very little is known.

SCHAEUFFELEIN (HANS LEONHARD) (c. 1490-c. 1540) Woodcut.

(Chamois Hunting. The Emperor Maximilian I hunting in the Tyrolean mountains)

PLATE 223.

Without any inscription. (16 x 13.7 cm).

Rare. A fine proof impression of one of the woodcuts (numbered 71, in the famous book called "Tewrdannckh," by Melchior Plintzing. See p. 69 in Vol II of this catalogue. Nagler, Vol. XVII, p. 65, says that the 118 woodcuts in "Tewrdannckh" were produced by Schaeuffelein and his associate, but as a result of modern research, our print is now attributed to Hans Burgkmair.

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Die Sonntagsjaeger.

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Single sheet containing nine humorous sporting episodes. (46.4 x 58 cm. with margin)

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- | | |
|---|----------------------|
| [No. I.] Die Treibjagd auf Hasen. | (Hare Drive) |
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| No. IV. Die Jagd auf Sauen. | (Boar Hunting) |
| No. V. Die Hühnerjagd. | (Partridge Shooting) |
| No. VI. II ^{te} Jagd auf Rothwild. | (Deer Drive) |

Gez. v. F. Schelver. Gedr. v. J. Lacroix. Herausgegeben von J. B. C. Fortsch in München. (Würzburg)

All actual size: c. 25.5 x 36.5 cm (c. 40 x c. 51 cm with margin excepting No. 1, which measures 30 x 39 cm. and 38.5 x 47 cm. with margin).

SCHMIDT (ALBRECHT) (Early 18th Century) Hand-coloured Engravings.

Four stag hunting plates, numbered.

1 Cervorum Venatio—Die Hirschen Jagt.

Two lines in Latin, beginning: "Nolite cessare Venatores . . ."

Two lines in German, beginning: "Jag Drauff, dü Jäger . . ."

Albrecht Schmidt ex: A.V. lower right. [No] 13 lower left.

2 (Stag moving to right, followed by five hunters, including one lady, and eight hounds,

H. J. O. et L. B. sc. Jeremias Wolff excudit Aug. Vind.

3 (Stag moving to left, overcome by nine hounds, hunters following; mansion in background,

4 (Hunterman showing head of stag to a lady on a horse held by groom; cavalier with horse standing by; mansion in background) Inscriptions on this and No. 3 as on No. 2.

Measurements: c. 37.5 x c. 47.5 cm. to platemark (c. 47 x c. 60 cm. with margin)

These curious prints, painted in vivid colours and gold, can lay no claim to artistic merit, but they demonstrate the manner of stag hunting in the early 18th century. H. J. O. might well be the initial of a painter called Heinrich Jona Ostertag. See Nagler, Vol. XI, p. 532.

SCHMIDT (ALBRECHT)—continued

Engravings.

Fourteen small plates by unknown artists. Nos. 1, 12, 13 and 14 are signed Albr. Schmidt exc: A. V.

Mounted and bound in small obl. 4° brown mor. album with panels of gilt and blind tooling. With the bookplate of and inscription by W. A. Baillie-Grohman.

The plates are bound in the following order:

- a) One print (Lady standing in front of a tent shooting at deer driven past her in an enclosure) (8 × 12.2 cm).
- b) A set of six small engravings (all 8 × 11 cm.) without inscription.

[1] Fishing in river.	[2] Hare hunting.	[3] Wild boar hunting.
[4] Bird netting.	[5] Bear hunting.	[6] Stag hunting.
- c) A set of four prints (all 8 × 14 cm.) without any inscription.

[1] Shooting stags in water.	[2] Hunting wild buffalo.	[3] Fox tossing.	[4] Stag hunting.
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- d) One print representing a boar hunt, in arabesque surround (8.5 × 12 cm). Four lines of text in German and Latin. Albrecht Schmidt exc. Aug. Vind.
- e) One print representing a stag hunt in an oval, flanked by a sportsman shooting at a duck and a lady hawking. Albrecht Schmidt exc. A.V. Four lines of text in Latin and German. (9.8 × 13 cm).
- f) One print representing a huntress with gun and two greyhounds. Albrecht Schmidt exc. Aug. V. (12 × 8.5 cm). Four lines of text in German and Latin.

Engravings.

Four portraits of hunters and huntresses, in ovals, with German & Latin inscriptions. Signed Albrecht Schmidt exc. Aug. Vind. and numbered 395–398. Actual size 12.3 × 9 cm. (21 × 15.6 cm. with margin)

395. Die Jäger jagen frölich drein
396. Die rundige jägerin hier

397. Der Vogler Vogelt in der still
398. Die Glückliche einen Falcken trägt

SCHMISEK (JOHANN) (c. 1618–1661?) Engravings.

A series of six sporting vignettes without any signature. 6 × 10.5 cm. up to platemark (9.8 × 15.5 cm. with margin)

An unusually attractive set, representing stag, boar and fox hunting, and bird catching scenes, cleverly interwoven with artistically designed arabesques.

Half vel., blue mottled boards.

Nagler, Vol. XVII, p. 360, says that this artist engraved a booklet called Groteschgen-Büchlein with 17 beautiful plates of the same kind as ours and states that this work is very rare. These prints are reproduced as tailpieces to the section "Drawings" in this volume.

SCHMUTZER (JACOB MATHIAS) (1733–1811) Two Engravings.

[1] (Eagles and dead wolf) Sneyers pinx. J. M. Schmutzer Sculp. A° 1803.

Actual size 45 × 54 cm. (62.5 × 77 cm. with margin)

[2] (Alpine ibex and chamois pursued by lynxes) C. Ruthart pinx. J. M. Schmutzer sculp A° 1798.

Actual size 45 × 55 cm. (58.5 × 74.5 cm. with margin)

Nagler, Vol. XVII, p. 372. Both proofs.

SCHRÖDL (A.) (Early 19th Century) Chromolithograph.

Die Beendete Hirschjagd. (The end of a Stag Hunt) (Five men with dead stag, cart drawn by two oxen and horse about to ford river)

Gem. v. F. Gauermann. Lith. v. A. Schrödl. Verlag u. Eigenthum v. F. Paterno in Wien.

Actual size 48 × 65 cm. (62 × 89.3 cm. with large margin)

Fine state.



SCHMIDT (ALBRECHT)—continued**Engravings.**

Fourteen small plates by unknown artists. Nos. 1, 12, 13 and 14 are signed Albr. Schmidt exc: A. V.

Mounted and bound in small obl. 4° brown mor. album with panels of gilt and blind tooling. With the bookplate of and inscription by W. A. Baillie-Grohman.

The plates are bound in the following order:

- a) One print (Lady standing in front of a tent shooting at deer driven past her in an enclosure) (8 × 12.2 cm)
- b) A set of six small engravings (all 8 × 11 cm.) without inscription.

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[4] Bird netting.	[5] Bear hunting.	[6] Stag hunting.

A set of four prints (all 8 × 14 cm.) without any inscription.

[1] Shooting stags in water.	[2] Hunting wild buffalo.	[3] Fox tossing.	[4] Stag hunting.
------------------------------	---------------------------	------------------	-------------------

- i) One print representing a boar hunt, in arabesque surround (8.5 × 12 cm). Four lines of text in German and Latin. Albrecht Schmidt exc. Aug. Vind.

- j) One print representing a stag hunt in an oval, flanked by a sportsman shooting at a duck and a lady hawking. Albrecht Schmidt exc. A.V. Four lines of text in Latin and German. (9.8 × 13 cm).

- k) One print representing a huntress with gun and two greyhounds. Albrecht Schmidt exc. Aug. V. (12 × 8.5 cm). Four lines of text in German and Latin.

Engravings.

Four portraits of hunters and huntresses, in ovals, with German & Latin inscriptions. Signed Albrecht Schmidt exc. Aug. Vind. and numbered 395–398. Actual size 12.3 × 9 cm. (21 × 15.6 cm. with margin)

395. Die Jäger jagen frölich drein	397. Der Vogler Vogelt in der still
396. Die rundige jägerin hier	398. Die Glücklich einen Falcken trägt

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A series of six sporting vignettes without any signature. 6 × 10.5 cm. up to platemark (9.8 × 15.5 cm. with margin)

An unusually attractive set, representing stag, boar and fox hunting, and bird catching scenes, cleverly interwoven with artistically designed arabesques.

Half vel., blue mottled boards.

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Actual size 45 × 54 cm. (62.5 × 77 cm. with margin)

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Nagler, Vol. XVII, p. 372. Both proofs.

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Die Beendete Hirschjagd. (The end of a Stag Hunt) (Five men with dead stag, cart drawn by two oxen and about to ford river)

Gem. v. F. Gauermann. Lith. v. A. Schrödl. Verlag u Eigenthum v. F. Paterno in Wien.

Actual size 48 × 65 cm. (62 × 89.3 cm. with large margin)

Fine state.



SCHULTZ (C. F. ?) (Early 19th Century) Chromolithograph.

Les Lionnes a la Chasse.

A somewhat romantic representation of a lady aiming with pistol in left hand over a dead wild boar. Gilt floral surround.

Dessiné par Guérard. Lith. par Schultz. London, E. Gambart, Junr & C. Paris — Goussier & C^e Editeurs.
Imp. par Lemercier, à Paris. (41.5 x 49.5 cm. with margin)

SCOTT (JOHN) (1774-1827) Aquatint.

PLATE 224.

(Otter Hunting)

In pencil in lower margin: [Philip Reinagle R.A.; John Scott]

Proof before all letters. From the Gilbey collection.

Rare. The only large picture of otter hunting known to us. See Vol. 50 of the *Sporting Magazine* for a reproduction of this plate, facing p. 205, which contains a description thereof.

Actual size 37 x 52.5 cm. (43.5 x 58.5 cm. with margin)

Etching.

(John Oldacre—the Berkeley huntsman)

Etched by Scott from a sketch by Cooper. (24.5 x 20.4 cm. with margin)

Engraving.

The Spaniel.

R. R. Reinagle, A.R.A. Pinxt. John Scott aqua forte fecit. London Published 1828 by Moon Boys Graves [sic!] 6 Pall Mall.

Actual size 32.4 x 40.8 cm. (38.8 x 44 cm. with margin)

Rare. It is the unfinished proof with etched title of the print described below and is Scott's work alone.

SCOTT (JOHN) and WEBB (JOHN) (1749-1793) Engraving.

The Spaniel.

To the Right Honourable Baron Northwick . . .

Painted by Richard Ramsay Reinagle, R.A. Commenced by John Scott. Finished by John Webb.

Published July 1, 1830 by Moon Boys & Graves . . . Arms in centre of lower margin. On India paper.

Actual size 32.3 x 40.8 cm. (45.5 x 58.5 cm. with full margin)

Engraving.

The Pointer.

To the Right Honourable Baron Northwick . . .

Painted by Martin Theodore Ward. Commenced by John Scott, Finished by John Webb.

London, Published Jan^y 1. 1831. by Moon, Boys & Graves . . .

Actual size 32.5 x 40.5 cm. (47.5 x 66 cm. with full margin)

SCOTT. See also Hilliard.

SEDLEZKY (BALTHASAR SIGMUND) (1695-1770) See Engelbrecht (Martin)

SEÑEFELDER (ALOIS) (1771-18?)

Three sporting plates :

[1] Der Anstand.

[2] Der Treiber.

[3] Der Erlegte Fuchs.

Gem. v. Höhn. Lit. v. Señefelder, excepting on [3] Verlag v. L. Sachse & Co. Berlin.

Actual size 22.5 × 19.2 cm. (46 × 31.5 cm. with full margin)

Señefelder (Alois) was the inventor of lithography (1789) Nagler, Vol. XVIII, p. 240.

SICOT (?) (Early 19th Century) Lithograph.Diploma of Membership of the "Ordre de la Brouette" in a surround composed of sporting scenes. Signed Lith.
Sicot 3 Rue Drouot. Size of sheet (54 × 35.3 cm).**SILVESTRE (CHARLES NICOLAUS DE) (1700-1767).**

(Stag beset by hounds)

J. B. Oudry pinx. N. C. Silvestre sculpsit. A Messire Louis Fagon

A Paris chez L'auteur rue Jean pain-molet. Et chez G. Duchange Graveur du Roy Arms.

Actual size 36.5 × 54.8 cm. (47.5 × 64 cm. with margin)

Nagler, Vol. XVIII, p. 436.

SILVESTRE (ISRAEL) (1621-1691) Two hand-coloured Engravings (joined together)Veüe du Chasteau de Fontainebleau, du costé du Jardin. Prospectus Regiae Fontis-bellaquci, quâ hortos spectat.
(Imposing picture of the castle, with a representation of a court stag hunt in immediate foreground)

Israel siluestre delin. et sculpsit. Actual size 34 × 97 cm. (52.3 × 102.2 cm. with large margin)

Fine condition.

Four Etchings.

[1] (Stag Hunt in water) Inscribed: Nunc frondent silvae, nunc formosissimus annus.

[2] (The Reverse of same) Signed Israel excudit

Both measure c. 11.5 × c. 25.5 cm.

[3] (A Hunter riding to the right) Stag hunt in distance. Israel ex.
(9 × 7.8 cm). reproduced as a vignette in Vol. III.

[4] (A Stag Hunt) Actual size 7 × 10.5 cm. (11.9 × 15.5 cm. with margin)

SIMMONS (WILLIAM HENRY) (1811-1882) Mezzotint.

The Bedale Hunt.

Painted by Anson A. Martin Esq^r. Engraved by W. H. Simmons. To Mark Milbank, Esq. of Thorpe Perrow, Yorkshire, this plate is respectfully dedicated by Graves and Warmsley.

London, published June 27. 1842, by Graves & Warmsley printsellers

Actual size 43 × 72.5 cm. (56.5 × 80 cm. with full margin)

From the Schöller collection. Siltzer, p. 366.

Mezzotint.

The Vine Hunt.

Painted by H. Calvert. Engraved by W. H. Simmons.

London, Published, Nov^r 26th, 1844, by Henry Graves & Co. Printsellers to Her Majesty Printed by W. Day.

Proof state with artist's name and title etched in margin.

Actual size 43 × 73 cm. (68.8 × 101 cm. with full margin) Siltzer, p. 366. From the Schöller collection.

12 SIMMONS (WILLIAM HENRY)—*continued*

Engraving.

(Sir Richard Sutton and the Quorn Hounds)

(Davis pinxt. W. H. Simmons sculp.)

On India paper; proof before all letters. In very fine condition.

Actual size 52.7 × 88.3 cm. (70 × 107 cm. with full margin)

From the Schöller collection. Not in Siltzer.

12 SIMPSON (T.) (fl. 1790) Stipple printed in colours.

Duck Shooting. (After Morland)

(Sportsman with spaniel on right raising gun to shoot at two duck on left)

Simpson Execut. (33 × 39.3 cm. with small margin)

Rare. For a companion picture, see Wells (J.)

12 SMITH (GABRIEL) (1724-1783) Stipple.

Boar Hunting.

In His Majesty's Collection at the Royal Apartments Windsor Castle . . .

Snyders Pinxit. Josiah Boydell delin^t. Gabriel Smith sculpsit.

Publish'd Sep^r 2^d 1782 by John Boydell Engraver in Cheapside, London.

Arms in centre of lower margin.

Actual size 43.4 × 58.5 cm. (49.3 × 61 cm. with margin) Nagler, Vol. XVIII, p. 533.

Red Crayon Print.

A collection of dead game, a pointer, gun and powder flask under a tree, signed Gabr^l Smith fec. N^o 54.
(17.3 × 25 cm. with small margin)

2 SMITH (JOHN) (1654-c. 1719) Mezzotint.

(Stag Hunt. Left, two mounted hunters, one blowing horn; right, stag and hounds in mid stream)

J. Wyke Pinxit: J. Smith Fecit. Cum. Privilegio Regis.

(24.8 × 30 cm). (28 × 33.5 cm. with margin)

First state. Nagler, Vol. XVIII, p. 556, who calls it an "excellent" and "rare" print.

Mezzotint.

(Sportsman with long gun and setter moving to left)

"I. S." in white lettering in right lower corner (14 × 16.5 cm).

See Nagler Monogrammist, Vol. IV, p. 132.

Mezzotint.

(Hawking party. Centre: mounted falconer, another in distance. Servant with two dogs sitting on left, another dog running to right)

Proof. No inscription. Actual size 16 × 20 cm. (27.2 × 33 cm. with full margin)

Nagler, Vol. XVIII, p. 556.

SMITH (L. LORAINÉ) (Early 19th Century) Aquatints in colours.

Four hunting plates, each bearing titles, artist's name : L. Lorainé Smith, and verses beginning as shown below.

- [1] Sic itur ad Catulos. (A hunter jumping a stream from left to right) **PLATE 225.**
 "In vain the stream in foaming eddies whirls"
 [2] Imitation of Hunting. (Hunters in difficulties in closely fenced country)
 "Look back and view the strange confusion"
 [3] A select Party. (Four hunters going well after pack towards right)
 "Happy the man who with unrivall'd speed"
 [4] The Most Modern Way of Riding to Hounds. (Ten hunters galloping from right to left)
 "Ah why ye great sportsmen, why wander and roam ?"

Published by Harraden & Son. Cambridge J. Whatman 1813.

These plates measure actual size 15.2 x 22 cm. (27.5 x 38.8 cm. with full margins)

Mint state. Earliest issue. Siltzer, p. 256 mentions this set and two similar prints representing driving scenes as the work of *Charles* Lorainé Smith and gives no date of issue.

SMITH (S.) See Cook (T.)**SOLIS (VIRGIL)** (1514-1562) Engravings.

Bear moving to the left pursued by three hounds and two huntsmen. Monogram **V** upper left. **HP** upper right. (2.5 x 16.3 cm).

Bear attacked by hunter and two dogs; hunter and two other dogs approaching from right. Monogram **V** (upper right) (3.4 x 17.2 cm. without counting tiny margin)

Nagler, Vol. XIX, p. 88. N° 51.

A Reverse of above. (3.4 x 17.4 cm). Monogram **V** on upper left.

Left: bear facing three dogs, hunter behind; right, hunter driving his lance into a second bear, five dogs attacking. Monogram **V** (upper right) (3.5 x 15.8 cm).

Bartsch, Vol. IX, p. 283. N° 366.

Bear defending itself against two hunters and five dogs. A second bear retreating and a third climbing a tree on right.

Monogram **V** in lower right on trunk of tree. (3.8 x 16.5 cm).

Bartsch, Vol. IX, p. 284. N° 368.

Hunter and three dogs pursue bear moving towards wood on right; head of another dog showing from behind three trees. Monogram **V** (lower left) (3.4 x 17.4 cm).

Bartsch, Vol. IX, p. 284. N° 370.

Reverse of above with the date 1541 in centre. (3.2 x 17.1 cm. without counting small margin). Monogram **V** under three trees.

On left: a bear facing five hounds led by a huntsman; a second huntsman with three hounds running up from right. **V** on top left. Reverse of Bartsch, Vol. IX, p. 284 N° 369. (3.8 x 16.8 cm).



"SEE THE AD CATALOGS"

"See foaming eddies while in vain the d. d."

SMITH L.L. C. 1920

SMITH (L. LORAINÉ) (Early 19th Century) Aquatints in colours.

Four hunting plates, each bearing titles, artist's name: L. Lorainé Smith, and verses beginning as shown below

- [1] Sic itur ad Catulos. (A hunter jumping a stream from left to right) PLATE
 "In vain the stream in foaming eddies whirls"
 [2] Imitation of Hunting. (Hunters in difficulties in closely fenced country)
 "Look back and view the strange confusion"
 [3] A select Party. (Four hunters going well after pack towards right)
 "Happy the man who with unrivall'd speed"
 [4] The Most Modern Way of Riding to Hounds. (Ten hunters galloping from right to left)
 "Ah why ye great sportsmen, why wander and roam ?"

Published by Harraden & Son. Cambridge J. Whatman 1813.

These plates measure actual size 15.2 x 22 cm. (27.5 x 38.8 cm. with full margins)

Mint state. Earliest issue. Siltzer, p. 256 mentions this set and two similar prints representing d as the work of *Charles* Lorainé Smith and gives no date of issue.

SMITH (S.) See Cook (T.)**SOLIS (VIRGIL)** (1514-1562) Engravings.

Bear moving to the left pursued by three hounds and two huntsmen. Monogram **V** upper left. HP up (16.3 cm).

Bear attacked by hunter and two dogs; hunter and two other dogs approaching from right. Monogram **V** right) (3.4 x 17.2 cm. without counting tiny margin)

Nagler, Vol. XIX, p. 88. N° 51.

A Reverse of above. (3.4 x 17.4 cm). Monogram **V** on upper left.

Left: bear facing three dogs, hunter behind; right, hunter driving his lance into a second bear, five dogs attacking. Monogram **V** (upper right) (3.5 x 15.8 cm).

Bartsch, Vol. IX, p. 283. N° 366.

Bear defending itself against two hunters and five dogs. A second bear retreating and a third climbing a tree. Monogram **V** in lower right on trunk of tree. (3.8 x 16.5 cm).

Bartsch, Vol. IX, p. 284. N° 368.

Hunter and three dogs pursue bear moving towards wood on right; head of another dog showing from behind trees. Monogram **V** (lower left) (3.4 x 17.4 cm).

Bartsch, Vol. IX, p. 284. N° 370.

Reverse of above with the date 1541 in centre. (3.2 x 17.1 cm. without counting small margin). Monogram **V** three trees.

On left: a bear facing five hounds led by a huntsman; a second huntsman with three hounds running up from **V** on top left. Reverse of Bartsch, Vol. IX, p. 284 N° 369. (3.8 x 16.8 cm).



"SIC ITUR AD CATULOS"

"In vain the dream
 "In foaming eddies whorls, in vain the dream
 "Wide gaping threatens death!"

Adapted by Herbert A. ...

1 1 1 1 1 1 1 1 1 1

SOLIS (VIRGIL)—continued

Bears at play. On left two wrestling, in centre one bear with staff and one climbing tree beside three others. 15 V 41 in lower centre. (3.5 x 17.8 cm). Apparently undescribed.

Left: bear set on by two hunters and three dogs; right, wild boar attacked by two hunters and four dogs. Monogram V (upper right) (2.5 x 16 cm). Bartsch, Vol. IX, p. 284. N° 367.

Reverse of above (2.5 x 15.4 cm). without monogram.

Left: hunter beneath wild boar; five dogs and hunter attacking; right, bear set on by hunter and seven dogs. Monogram V in lower right centre (3.1 x 15.6 cm).

Bartsch, Vol. IX, p. 285. N° 373.

Two wild boars moving to right pursued by hunter and five hounds with dog on right. (3.5 x 17.5 cm. without counting tiny margin) in left top corner. Apparently undescribed. Second hunter (left hand resting against tree) Monogram V of same, lower right, date 1540

Three wild boars moving to right pursued by five dogs, two hunters on left and two concealed behind trees on right (one with dog). Monogram V (lower left) (3.4 x 16.3 cm). Apparently undescribed.

On left fallen hunter beneath wild boar, second hunter and three dogs attacking; boar overcome by four dogs on right, another dog disembowelled near by. Monogram V (lower centre) (3 x 15.5 cm. without counting small margin) Bartsch, Vol. IX, p. 285. N° 371.

On right: hunter giving death stroke with spear to boar held by a dog; two other dogs behind. On left two other hunters running in with four more dogs. Monogram V (on trunk of tree in lower centre)

Bartsch, Vol. IX, p. 286. N° 374 (reversed) (3.8 x 16.2 cm. without counting small margin)

Sitting boar, facing right, attacked from front and rear by two hunters and six dogs. Monogram V (upper left) Bartsch, Vol. IX, p. 285. N° 372. (3.5 x 17.2 cm).

Stag facing left overwhelmed by five dogs; another dog lying dead. Mounted hunter with sword advancing from left. Another hunter on foot with three dogs approaching from right. House and church in distance. Monogram V (lower left) (4 x 16.8 cm).

In this print we see the curious headgears of oak leaves which are met with in Luca Cranach's prints, and must have been worn as camouflage. Apparently undescribed.

On the left a stag pursued by one hunter and eight hounds; on the right a hare pursued by seven hounds, one man standing by tree in centre, another by tree on right. Monogram V (lower left centre) (3.1 x 15.5 cm).


Bartsch, Vol. IX, p. 286. N° 376.


Stag, two hinds and a hare pursued to left by two hunters, one mounted, and thirteen dogs. One of the hinds overthrown. Monogram V (lower left) (3.5 x 16.8 cm. without counting small margin)


Bartsch, Vol. IX, p. 287. N° 378.

SOLIS (VIRGIL)—continued


On left two hares pursued by four greyhounds; in centre mounted hunter with falcon; on right stag set on by four hounds; two hunters and bloodhound behind. Monogram  (upper left) (2.4 x 16.2 cm. without counting tiny margin) Apparently undescribed.

Two hares pursued by mounted hunter and five dogs to right: another hare in distance on hillock. Monogram  (upper right) (3.4 x 17.5 cm). Apparently undescribed.

On left, hare pursued by hunter and five hounds. Another hare behind tree trunk. On right, hare seized by hawk, mounted hunter and two dogs following. Castle in right distance. Monogram  (lower left) (3.8 x 16.7 cm). Apparently undescribed.

On left, hare moving to right pursued by hound, hawk above; on right, stag surrounded by four dogs; hunter coming up with spear.  Monogram (upper centre) (2 x 17.2 cm).


Bartsch, Vol. IX, p. 287. N° 381.

Hawking scene. On left a falconer with hawk and two dogs; on right a mounted falconer with four dogs hastening to recover a bird seized by a hawk. Monogram  (lower centre) (3.4 x 17 cm. without counting tiny margin)

Bartsch, Vol. IX, p. 289. N° 388.

Two hunters, with spears and a cymbal and five dogs, moving to right towards a fox which is about to attack a cygnet on a small pond. Two other foxes escaping on right. Monogram  (upper centre) (2.8 x 17.3 cm).

Bartsch, Vol. IX, p. 288. N° 383.


Fowling scene. On right, behind a screen, is a fowler drinking from a large ewer. On left are various bird netting contrivances and two other hunters. Monogram  (upper centre) (2.5 x 16.7 cm).

Bartsch, Vol. IX, p. 289. N° 387.


Duck shooting. In left centre sportsman, on one knee, is firing towards right. Two other sportsmen on right. Three dogs, of which one is in water after wounded duck.

Without monogram. (2.5 x 16.4 cm. without counting tiny margin)


Bartsch, Vol. IX, p. 288. N° 385.

Duck Shooting. On left, a hunter is kneeling shooting towards right; two dogs near by, another plunging into water to retrieve duck just shot. On right another sportsman in semi-kneeling position has shot a duck and is sending retriever after it. Another dog with duck behind tree on extreme right. Monogram  (lower right in tree trunk) (2.6 x 16.5 cm).

Bartsch, Vol. IX, p. 288. N° 384.

Duck Netting. On left and right castles. In left centre a fowler with a net on a handle, trying to take a brood of duck whilst a companion is holding a lantern.  in lower centre (2.8 x 16.6 cm).

Bartsch, Vol. IX, p. 289. N° 386.

Goose Shooting. On left dog chasing hare. In left centre sportsman shooting at a goose towards the right; dog standing behind tree. Three more geese in background and two more dogs and farm buildings on right.  on right top. (2.6 x 17 cm). Apparently undescribed.

SOLIS (VIRGIL)—continued

The Reverse of the above, unsigned. (3.1 x 15.6 cm).

A frieze showing a range of different birds. In centre a cock and hen and an ostrich. On the left the letter P and a little more towards the centre the V signature. (3.6 x 16.2 cm). Bartsch, Vol. IX, p. 305 N 466
Bound in one old red mor. volume.

Most of these prints are reproduced as headpieces in this volume of the catalogue.

SONNTAG (IGNAZ) (Early 19th Century) Four Chromolithographs.

Malerische Reitscenen. (Title in upper margin of each plate)

Actual size of each picture: 35.4 x 44.4 cm. (48.2 x 63.5 cm. with margin)

- [1] Das Rendez-vous zur Hetzjagd (Six hunters, one dismounted, near a shrine; pack coming up on right)
- [2] Der Austritt zur Jagd. (Hunter accompanied by two ladies trotting up to cover)
- [3] Eine Dame auf der Hetzjagd. (Lady jumping hedge on right; two hounds on left and four hunters in background)
- [4] Die Ruckkehr von der Hetzjagd. (Five hunters near inn; one taking a glass of wine from landlord)

Lith. v. Sonntag. Gedr. bei J. Rauh in Wien. Wien bei L. T. Neumann.

Attractive hunting prints in mint state.

SOUTMAN (PIETER) (1580-1657) Engraving.

(The Wolf Hunt)

P. P. Rubens inventor. P. Soutman, Invenit Effigiauit, et Excud. Cum Privil.

Inscription: "Dum Vigilat Pastor, Venator . . ." (47.2 x 64 cm. with small margin)

(The Hippopotamus and Crocodile Hunt)

P. P. Rubens Pinxit. P. Soutman. Invenit Effigiauit, et Excud. Cum Privil.

Inscription: "Hippotamus Crocodilum dum dente impetit Hostem . . ." (47.3 x 64 cm. with margin)

(Wild boar Hunt)

P. P. Rubens Pinxit. P. Soutman Invenit Effigiauit et Excud. Cum Privil.

Inscription: "Laxentur Canes, Stringantur enses, telaq, mitte . . ." (47 x 63 cm. with margin)

Wurzbach, Vol. II, p. 643.

Two Engravings joined together in centre.

(The Wild Boar Hunt near the reed bed)

P. Paul Rubens Pinxit. P. Soutman Effigiauit. Cum Privil. A° 1642.

Inscription: "Masculam quicunq, denationem amas huc oculos . . ."

Actual size 44 x 79.5 cm. (49 x 82 cm. with margin)

Unfinished proof. Before any address. Nagler, Vol. XIX, p. 168, says this print is very rare.

SPECHT (A.) (Early 19th Century) Chromolithograph.

Jagd Kalender.

(Hunting Calendar or table of hunting seasons, in centre of a picture showing most of the animals of the chase)

Actual size 31.3 x 39.7 cm. (41.3 x 48.3 cm. with margin)

SPERLING (JOHANN) (Early 19th Century) Lithographs.

Two sporting subjects :

- [1] (A wild boar surrounded by hounds; huntsmen, some dismounted, grouped around)
- [2] (In the background a noble hunter is about to be served with lunch : in the foreground are gathered the hunt servants)

"J. Sperling del. et lith." (lower centre) Actual size 38 × 56 cm. (54.8 × 76 cm. with margin)

These plates represent court hunts arranged for the King of Saxony.

Nagler, Vol. XIX, p. 209.

A copy of the second plate in old colouring.

Actual size 38 × 56 cm. (43.5 × 61 cm. with margin)

SPIZEL (GABRIEL) (1697-1760) *See* Ridinger (J. E.) Th. 1217.**SPRENGER (D.)** (Early 19th Century) Hand-coloured Etching.

Birthday Card.

A sportsman shooting at a target, inscribed : "Mein Ziel und mein Verlangen." By moving a tab his gun is lowered and the target discloses a loving couple.

STEPHANUS (F.) *See* Laune (Estienne de)**STEUDNER (GEORG CHRISTOPH)** *See* Ridinger (Johann Elias) Th. 1-8.**STOCK (C. R.)** (19th Century) Chromolithograph.

A Day with a South Country Pack.

Painted by E. A. S. Douglas. Engraved by C. R. Stock. London ; Published March 20th, 1882 by Arthur Ackermann, 191 Regent Street. (41 × 53.5 cm. with full margin)**STOCKMAR (W.)** (1840) Etching.

Jagdrevier Niederrossla, Einladung. (Invitation to a Shoot, in ornamental sporting border) (17.3 × 20.5 cm).

STOEBER (FR.) (Early 19th Century) Chromolithograph.

(Hind Standing in brook)

Fr. Gauermann pinxit. Fr. Stöber sculpsit. Actual size 23.5 × 18.5 cm. (44.5 × 31 cm. with margin)

Proof.

STRADANUS (JOANNES) (1536-1605) Engraving.

(Boar Hunting. Mounted hunter attacking large boar with sword; another riding from left with spear. Two huntsmen with spears on right) The picture is surrounded by a well-designed ornamental margin & inscribed : "Sic acres venator Apros per gramina campi . . . Joannes Stradanus. Flander Inventor Ca Coll excud."

(33 × 45.5 cm. with margin)

Fine impression of an outstanding print, probably from a design for a tapestry.

Engravings.

Twelve engravings in two sets of six, numbered. Each plate has four lines of Latin verse underneath. All plates bear inscription : "Stradanus Inventor (sometimes with "Ioannes" or "flander")" and plates 1, 2, 6, 1, 3, 4, 6, the name of the engraver Adrian Collaert.

Actual size 22 × c. 30 cm. (26 × 31.6 cm. with margin)

STRADANUS (JOANNES)—*continued*

First set [1574] with the numbers in right hand title margin :

- (1) Subdit calcar equo pernix venator
(On left two mounted hunters with spears attacking bear which is running into a phalanx of men with spears)
- (2) Ursorum catulos nigro turbare sub antro
(Standing bear defending herself against five hunters with spears, cave with bear cubs in background)
- (3) Hic currente lupo per aperti gramina campi
(Three hunters, two mounted and one on foot, attacking two wolves with spears and three dogs. Similar scenes in distance)
- (4) Cautus ouem venator equo, cuius ilia terram
(Old man on horseback dragging dead sheep as a lure for wolves; on right hunter loading gun. Two others in similar hides in trees in background)
- (5) Veloces iaculo cervos, cursuque fatigat
(On right mounted hunter with lance attacking large stag pulled down by four hounds. Small stag held at bay by one hound on left)
- (6) Ut timide nactus canis est vestigia ceruez
(Stags being driven into nets fixed between trees in background. On right two hunters with four hounds, two horsemen, one blowing horn, behind)

Second Set [1576] with the numbers in right hand lower corner of engraving itself :

- (1) Mensibus hybernis se condens, horrida pinnis
(In centre huntsman dropping net over porcupine emerging from earth. A labourer with hoe widening the bolt hole)
- (2) Effossis gaudens habitare cuniculus antris,
(Crossbowmen shooting rabbits which are being smoked out)
- (3) Sic tenerum leporem venator retibus, atq;
(In foreground two huntsmen with staves, one blowing horn, the other carrying hare and leading hound. In centre various forms of hare hunting)
- (4) Sic Inter dumos, pregrandi corpore cervos
(In centre a stag attacked by two horsemen and three unmounted hunters, of whom one has fallen in front of the animal; eight dogs join in the fray)
- (5) Sic olidos venator agit in retia vulpes,
(Two mounted hunters, one blowing horn the other riding into two foxes and a hare with a lance; other hunting scenes in background)
- (6) Sic quoq; lucifugis tendit, venator apertas
(In foreground four men digging badgers, one of which is being hauled out with a rope. On right a badger trap)

Rare. Fine state. Baillie-Grohman "Sport in Art," p. 401 states: "None of these series was provided with separate title pages—at least we have never come across any—but each of the two 'six' sets bears on the first print the date, in one case 1574 in the other 1576 These sets are a good deal rarer than the Venationes and one never meets with any later impressions. For this reason we may assume that all the plates engraved before or in 1576 perished in the savage 'Spanish Fury,' that overwhelmed Antwerp"

Our two sets do not show the dates on the first pages and are extraordinarily good impressions.
Bound oblong 4° vellum.

STRANGE (R.) (1749) Engraving.

A Stag Hunt, in ornamental Louis XV border. R. Strange fecit 1749. (8.5 × 15 cm).
This print is reproduced at head of Preface to Vol. I of this catalogue.

STRAUB (C.) (Early 19th Century) Chromolithograph.

Baerenhatze.

Original—Gemalde von Franz Snyders. Konigl. Gemalde—Galerie in Dresden. Herausgegeben von Franz Hanfstaengl. Auf Stein gez. von C. Straub.
On India paper. Actual size 37.6 × 50 cm. (49.5 × 66 cm. with margin)

Chromolithograph.

Ein wildes Schwein von Hunden Angestalten. Original Gemalde von Jumaen Jacoben. Nach dem Original a. St. gez. v. C. Straub.
Actual size 38 × 50 cm. (64 × 87.5 cm. with full margin)

STRAUB (C.)—continued

Chromolithograph.

Eine Wildschweinjad.

Original Gemälde von Franz Snyders. Unter Leitung v. Fr. Hanfstaengl a. St. gez. v. C. Straub.

Actual size c. 38 × 50 cm. (64 × 87.5 cm. with full margin)

All three are on India paper and in fine condition.

STRAUB. See also Hanfstaengl (Franz)**STRIXNER (JOHANN N.) (1782-18?) Red, black and brown Lithographs.**

Facsimiles of seven drawings by Lucas Cranach, which he made for the Emperor Maximilian's Prayer book (printed in 1514 by Joh. Schönsperger in Augsburg) one signed J. G. Z.

Actual size 27.8 × 19.8 cm. (c. 42.5 × c. 30 cm. with margin)

These prints are interesting on account of the stags and other animals shown in the borders. Strixner lithographed them for the art publisher Zeller.

STUBBS (GEORGE) (1724-1806) Mezzotint.

(The Death of the Doe)

London Pub: Oct^r 16. 1804 by G. Stubbs; No. 24 Somerset St^h Portman Square.

Actual size 37.5 × 50.2 cm. (45.8 × 56 cm. with margin)

Proof. Siltzer, p. 273, says the sportsman depicted is Freeman, keeper to the Earl of Clarendon.

SUNTACH (ANTON) (c. 1790-1791) Stipple Engravings.

Eight sporting plates—Snipe, Pheasant, two Hare, Woodcock, Partridge, Duck and Blackcock—Shooting.

- | | |
|---|--|
| [1] La Chasse de la Becassine (after Morland) | [5] La Chasse de la Bécasse (after Morland) |
| [2] La Chasse du Faisan (after J. Ibbetson) | [6] La Chasse de la Perdrix (after Morland) |
| [3] La Chasse du Lievre (after J. Ibbetson) | [7] La Chasse du Canard (after Morland) [Ibbetson] |
| [4] La Chasse du Lievre (after Morland) | [8] La Chasse du Grand Coq de Bruyere, et Faisan. (after |

Each plate bears a title and inscription: "Peinte par J. Morland [3 by J. Ibbetson] et dirigée par A. Suntach."

Actual size 22 × 27.3 cm. (30.5 × 33.7 cm. with margin)

Quarter vel. blue mottled boards. Siltzer, p. 190.

SUTHERLAND (THOMAS) (1785-1838) Coloured Aquatint.

Pigeon Shooting.

Engraved by Sutherland from a drawing by S. Alkin. • Published by Sherwood, Neely and Jones Nov^r 1st 1822.

(14.5 × 22.5 cm. with margin)

Coloured Aquatints.

Four Shooting Subjects with titles:

- | | |
|-------------------------|---|
| [1] Partridge Shooting. | (Two shooters, one pointer and one setter facing to the left) |
| [2] Grouse Shooting. | (Two guns and three setters working up to a running covey on left) |
| [3] Wild Duck Shooting. | (On left two shore gunners letting off duck guns at a flock of mallard) |
| [4] Bittern Shooting. | (Two fowlers, one shooting, the other holding a bittern; two spaniels) |

Alken del. Sutherland sc. 1 and 3 have ft. All: Actual size c. 22.5 × 27.7 cm. (25.6 × 29.8 cm. with margin)

Fine condition. Remarkable for delicacy of colouring and appropriateness of scenery. Siltzer says that these plates were published by T. Palser June 1st 1817, see p. 57.



STRAUB (C.)—continued**Chromolithograph.**

Die Wildschweinjagd.

Original Gemälde von Franz Snyders. Unter Leitung v. Fr. Hanfstaengl u. St. gez. v. C. Straub.

Actual size c. 38 × 50 cm. (64 × 87.5 cm. with full margin)

three are on India paper and in fine condition.

STRAUB. See also Hanfstaengl (Franz)**SCHÖNSPERGER JOHANN N.) (1782-18?) Red, black and brown Lithograph.**

Facsimiles of seven drawings by Lucas Cranach, which he made for the Emperor Maximilian's Prayer book 1514 by Joh. Schönsperger in Augsburg) one signed J. G. Z.

Actual size 27.8 × 19.8 cm. (c. 42.5 × c. 30 cm. with margin)

These prints are interesting on account of the stags and other animals shown in the borders. Strixner for the art publisher Zeller.

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Each plate bears a title and inscription: "Peinte par J. Morland [3 by J. Ibbetson] et dirigée par A. Suntach

Actual size 22 × 27.3 cm. (30.5 × 33.7 cm. with margin)

Quarter vel. blue mottled boards. Siltzer, p. 190.

SUTHERLAND (THOMAS) (1785-1838) Coloured Aquatint.

Four Shooting.

Engraved by Sutherland from a drawing by S. Alkin. • Published by Sherwood, Neely and Jones Nov^r 1st 1822

(14.5 × 22.5 cm. with margin)

Coloured Aquatints.

Four Shooting Subjects with titles:

- | | |
|-------------------------|---|
| [1] Partridge Shooting. | (Two shooters, one pointer and one setter facing to the left) |
| [2] Grouse Shooting. | (Two guns and three setters working up to a running covey on left) |
| [3] Wild Duck Shooting. | (On left two shore gunners letting off duck guns at a flock of mallard) |
| [4] Bittern Shooting. | (Two fowlers, one shooting, the other holding a bittern; two spaniels) |

Alkin del. Sutherland sc. 1 and 3 have ft. All: Actual size c. 22.5 × 27.7 cm. (25.6 × 29.8 cm. with margin)

Fine condition. Remarkable for delicacy of colouring and appropriateness of scenery. Siltzer says that these were published by T. Palser June 1st 1817, see p. 57.







SUTHERLAND (T.) SHOOTING-GOING 1891

12 SUTHERLAND (THOMAS)—continued

Coloured Aquatint.

Wild Duck Shooting. No 1.

(Two sportsmen on left and two spaniels; three wild duck on right, one falling)

J. Barenger del^t T. Sutherland sculp^t London, Pub^d 2 Dec^r 1809 by C. Random D. B. Sporting Gallery N 5

Hart Str. Bloomsbury Square New Invented Borders for Rooms &c. representing Field Sports in great Variety may be had as above.

Actual size 13 x 42.5 cm. (19 x 46.5 cm. with margin)

See also Merke (H.) for other examples of sporting borders for rooms.

Four coloured Aquatints.

Fox hunting plates, numbered -

PLATE 226.

Pl I. Unkennelling. (Three huntsmen, one dismounted. Three foxes' marks near stable door)

Pl II. Breaking Cover. (Four huntsmen, hounds jumping wattle fence, fox in foreground)

Pl III. Full Cry. (Three hunters in foreground with four hounds Rest of pack and two more riders in right background)

Pl IV. The Death. (Five hunters, two dismounted. Labourer with pitchfork on right)

Each plate bears title as above and inscription: "Painted by H. Alken," "Engraved by T. Sutherland" and "London Pub^d Febr^y 20th 1813 by S. Inman N^o 7, Lamb's Conduit Street Foundling Hosp^l" [plates iii & iv. read "Hospital"].

Actual size c. 31.5 x c. 42.5 cm. (40.5 x 50 cm. with margin)

Mint state. Magnificent colouring.

J. Whatman 1813. Open letters. Siltzer, p. 57, apparently only knew the 1817 edition of this set which was published by S. Knight.

Mounted and bound in half green mor.

Coloured Aquatints.

Five fox-hunting plates without numbers, but inscriptions and titles.

PLATE 227.

[1] Drawing a Cover. (Five hunters, one dismounted in foreground near pool, thirteen others in background)

[2] Gone Away. (Hunters and hounds coming through gate; on right notice board with words: "Steel traps are set in these grounds")

[3] The Leap. (Hunter opening gate on right, another clearing heavily timbered fence, a third dismounting)

[4] Full Cry. (Twelve hunters and pack; ploughman in right distance)

[5] The Death. (Fox being killed on right and taken by dismounted hunter. Another hunter jumping ditch and hound crossing bridge on left. Other hunters in background)

Each plate bears title as above and inscription: "H. Alken del.," "Sutherland sculp^t" and "London Published Jan^y 1. 1818. by S. & J. Fuller, 34 Rathbone Place." Inscriptions in top margins—"Hark to old Danger", "The pleasure of a view Holla", "Taking the lead in defiance of speed", "Taking the thing easy" and "The reward of a bold push".

J. Whatman 1817.

Actual size 23.5 x 31.7 cm. (37 x 49.8 cm. with margin)

Mint state. Large margins.

Siltzer, p. 58 evidently did not see this early set. He gives a description of a set by Cooper and Sutherland of nine plates but apparently he mixed up the titles with the inscriptions, unless they were re-issued in that manner.

Mounted and bound in half green mor.

Coloured Aquatints.

Shooting. Series of four plates with titles as below:

PLATE 228.

Plate I. Going out. (Two shooters and three pointers in front of cottage)

Plate II. Game found. (Two sportsmen and three dogs pointing partridges)

Plate III. Dogs brought the game & reloading. (Two sportsmen and three dogs near forked tree and pool)

Plate IV. Refreshing. (Two sportsmen with three pointers resting under a tree. One is holding a hare, the other a flask. A mounted attendant in wood behind)

Painted by D. Wolstenholme. London, Published at R. Ackermann's, 101 Strand May 1, 1823. Engraved by T. Sutherland.

Actual size c. 25 x c. 32.5 cm. (c. 29 x 33.6 cm. with margin)

Rare, first issue. Mint state with small margin.

As delightful a set of sporting prints as one may wish to see. Siltzer, p. 311.

SUTHERLAND (THOMAS)—*continued*

Aquatints in Colours.

Fox Hunting. Set of 4 plates, numbered: Plates 1-4.

PLATE 229.

Each plate bears the title and is inscribed "Painted by Dean Wolstenholme"—"London Published June 5. 1817. by Burkitt & Hudson, 85 Cheapside."—"Engraved by Sutherland." Lines of verse (as below) are printed in the lower and Plate Nos in the upper margins.

1. "Look how she pants! and o'er yon op'ning glade
Slips glancing by; while at the further end
The puzzling pack unravel wile by wile,
Maze within Maze. The Coverts utmost bound
Slily she skirts."

2. "Now, my brave youths,
Now, give a loose to the clean gen'rous steed;
Flourish the whip, nor spare the galling spur;
But in the madness of delight forget
Your fears."

3. "distressed he flies,
Shifting from place to place, but flies in vain;
For eager they pursue, till panting faint,
By noisy multitudes o'erpower'd he sinks
To the relentless crowd a bleeding prey."

4. "And, if to crown my joys,
Ye grant me health, that, ruddy in my cheeks,
Blossoms in my life's decline, fields, woods and streams,
Each tow'ring hill, each humble vale, below,
Shall hear my cheering voice; my hounds shall wake
The lazy morn, and glad th' horizon round."

All measure: actual size c. 21.5 × c. 66.5 cm. (c. 27 × 67.5 cm. with margin)

The extremely rare first issue. Watermarked 1813. One of, if not the finest, set of hunting prints after Wolstenholme in existence.

SUTHERLAND. *See also* under Anonymous (English), page 10.

SUYDERHOEF (JONAS) (c. 1613-1686) Engraving.

(Lion Hunt)

P. P. Rubens. Pinxit. I. Syderhoef sculpsit. Cum Privil. Sa Cae. M. P. Soutman Excud.

Inscription "In adfectus et Venerationis Pignus Idoneum Leoninam Venationem Indoco Van der Graft . . ."

P. Soutman Editor. D.D.D.

(44 × 58 cm. with lower margin containing inscription)

Fine impression without margin on three sides. Nagler, Vol. XX, p. 165, says that this print belongs to the three similar subjects engraved by Soutman and that good impressions are difficult to find.





SUTHERLAND (THOMAS)—*continued*

Aquatints in Colours.

10. Hunting. Set of 4 plates, numbered: Plates 1-4.

PLATE 229.

Each plate bears the title and is inscribed "Painted by Dean Wolstenholme"—"London Published June 5. 1817. by Perkins & Hudson, 85 Cheapside."—"Engraved by Sutherland." Lines of verse (as below) are printed in the lower margins. Nos in the upper margins.

Look how she pants! and o'er yon op'ning glade
As glancing by; while at the further end
The puzzling pack unravel wile by wile,
Maze within Maze. The Coverts utmost bound
Silently she skirts."

3.

"distressed he flies,
Shifting from place to place, but flies in vain;
For eager they pursue, till panting faint,
By noisy multitudes o'erpower'd he sinks
To the relentless crowd a bleeding prey."

"Now, my brave youths,
Now, give a loose to the clean gen'rous steed;
Flourish the whip, nor spare the galling spur;
In the madness of delight forget
Our fears."

4.

"And, if to crown my joys,
Ye grant me health, that, ruddy in my cheeks,
Blooms in my life's decline, fields, woods and streams
Each tow'ring hill, each humble vale, below,
Shall hear my cheering voice; my hounds shall wake
The lazy morn, and glad th' horizon round."

Measure: actual size c. 21.5 x c. 66.5 cm. (c. 27 x 67.5 cm. with margin)

Extremely rare first issue. Watermarked 1813. One of, if not the finest, set of hunting prints after Wolstenholme in existence.

SUTHERLAND. See also under Anonymous (English), page 10.

SUYDERHOEF (JONAS) (c. 1613-1686) Engraving.

(Lion Hunt)

P. P. Rubens. Pinxit. I. Syderhoef sculpsit. Cum Privil. Sa Cae. M. P. Soutman Excud.

Inscription "In adfectus et Venerationis Pignus Idoneum Leoninam Venationem Indoco Van der Graft . . .

P. Soutman Editor. D.D.D.

(41 x 68 cm. with lower margin containing inscription)

Fine impression without margin on three sides. Nagler, Vol. XX, p. 165, says that this print belongs to the most important subjects engraved by Soutman and that good impressions are difficult to find.







(A. G.) (Early 17th Century) Engraving.

Two boats containing men and women assisted by dogs to drive birds into a decoy.

Monogram *TG* (lower centre) Actual size 10.2 x 13.3 cm. (11.8 x 15.3 cm. with margin)

The reverse of Plate 8 of Tempesta's *Occupationis multifariae Imagines*, 1630, which has however no monogram. See Vol. II of this catalogue.

T. (G.) (18th Century) Hand-coloured Engraving.

A Hunt over a Bottle, or the Cork Screw Chace.

G. T. Inv^t (Caricature) Pub^d accord^e to Act May 19th 1772 by N. Darby 39 Strand.

[Plate No] 12 upper right. (19.2 x 26.7 cm. with margin)

TAEUBERT (FRANZ) (1780-18?) Hand-coloured Etching.

La chasse par force au Sanglier, de Sa Majesté le Roi de Saxe.

Dessiné d'après nature par Mr. le Baron de Puteani.

Gravé par Franz Täubert. Dresden . . . Morasch & Skerl.

Actual size 33.3 x 46 cm. (54.5 x 75 cm. with full margin)

TEMPELTI (Early 19th Century) Lithograph on India paper.

Der angeschossene Rehbock.

Gemalt von Zick. Lithogr. von Tempeltei. Actual size 45.3 x 61.7 cm. (54.5 x 74.4 cm. with margin)

TEMPESTA (ANTONIO) (1555-1630) Etchings.

Four Hunting plates:

[1] Bear Hunt. Lower left, 1599 Antonio Tempesta inven. et f. Lower margin, Dedication to Jacomo Sannesio. In Roma appresso Andrea Vaccario.

[2] Alpine Ibex and Mouflon Hunt. Dedication as before in upper part of plate.

[3] Stag Hunt. Without dedication and without the inscription "Antonio Tempesta inven. et f. by Bartsch.

[4] Returning from the Chase. Dedication as before in upper part of plate.

The first plate measures: 26 x 33.2 cm., the others: 24.8 x 34 cm.

Bartsch, Vol. XVII, p. 169, 1158-1161. An interesting set, especially Plate 2.

TEMPESTA (ANTONIO)—*continued*

Engraving.

(Bear and Stag Hunt. On the left a bear is attacked by men with spears while a mounted hunter strikes at it with a sword. On the right men hurl stones at a stag and hind mounting a steep incline)

Ant. Temp. inven. et incid. (lower left inscription) "Dat Tempesta tibi, . . . Ad Ill. D. Nerum Dragomanum.
(27.2 × 40 cm).

Etching.

(Wild Boar Hunt. On the left a wild boar is surrounded by hunters and dogs; one mounted hunter is about to drive his spear into a charging boar. On the right is a stag hunt) (19 × 26.8 cm).

Probably unique. Fine unfinished proof of an etching which is considerably above Tempesta's usual standard.

TESTOLINI (GAETANO) (fl. 1760–1795) Engraving.

L'Air. (A man with falcon on left fist, and two dogs)

D. Teniers pinxit. G. Testolini sculp. Actual size 19.8 × 13.5 cm. (25.3 × 18 cm. with margin)

THELOTT (JACOB GOTTLIEB) (1708–1760) Two Engravings.

[1] Die Reiger Beitz. (Hawking Scene)

Weyerman Inven. Jacob Gottlieb Thélot delin. et sculps.

[2] Die Hirsch Jagt. (The Stag Hunt)

Weyerman inven. et delin. Jacob Gottlieb Thélot sculps.

Title and four lines verse [Latin and German] under each plate. Also: Johaⁿ Frid. Probst Haered Jerm Wolffy excudit Aug. Vind. Both measure: 32.5 × 47 cm. (44.5 × 63.5 cm. with full untrimmed margins)

Engraving.

(Hunter and two greyhounds sitting under a fantastic group of trees)

Jac. Gottlieb Thelot, del. et sculpsit. Joh. Georg Hertel, excud. Aug. Vind.

N. 24. Actual size 29 × 19.5 cm. (41 × 25.5 cm. with margin)

THOMAN VON HAGELSTEIN (ERNST PHILIP) (1657–1727) Mezzotints.

Four hunting plates, without titles.

Plate 1. is inscribed "Ernst Phi: Thoman fecit et excudit. Aug. Vind." Nos. 2–4 "E. Ph. Thoman exc." Two lines of German and four of Latin in the lower margins of plates 2–4. Plate 1 has four lines of German and two of Latin.

- | | | |
|----|---|--|
| 1. | 37 × 49 cm.
(41.5 × 53 cm.
with margin) | } (Ostrich Hunt)
Dem Federreichen Strauss wird hier starck zugesetzt |
| 2. | 36.8 × 49 cm.
(42 × 54.5 cm.
with margin) | |
| 3. | 36.5 × 49 cm.
(42 × 54.8 cm.
with margin) | } (Tiger Hunt)
Vergeblich springet hoch, der Tiger nach der Speiss |
| 4. | 36.8 × 49 cm.
(41 × 53 cm.
with margin) | |
| | | (Monkey Hunt)
Der Aff hat nach gethan, wass er nun hat gesehen |
| | | (Crocodile Hunt)
Diss mus geschwind zûgehen, aufs Crocodill zu springen |

From the Baillie-Grohman collection.



THOMAS (T. H.) FALLOW DEER HUNTING 'G. 1750

TEMPESTA (ANTONIO)—*continued*

Engraving.

and Stag Hunt. On the left a bear is attacked by men with spears while a mounted hunter strikes it with a sword. On the right men hurl stones at a stag and hind mounting a steep incline)
 Art. Temp. inven. et incid. (lower left inscription) "Dat Tempesta tibi, . . . Ad Ill. D. Nerum Dragomanum.
 40 cm).

Etching.

Boar Hunt. On the left a wild boar is surrounded by hunters and dogs; one mounted hunter is about to strike it into a charging boar. On the right is a stag hunt) (19 × 26.8 cm).
 Probably unique. Fine unfinished proof of an etching which is considerably above Tempesta's usual standard.

TESTOLINI (GAETANO) (fl. 1760–1795) Engraving.

L. Air. (A man with falcon on left fist, and two dogs)
 Teniers pinxit. G. Testolini sculp. Actual size 19.8 × 13.5 cm. (25.3 × 18 cm. with margin)

THELOTT (JACOB GOTTLIEB) (1708–1760) Two Engravings.

[1] Die Reiger Beitz. (Hawking Scene)

Weyerman Inven. Jacob Gottlieb Thélot delin. et sculps.

[2] Die Hirsch Jagt. (The Stag Hunt)

Weyerman inven. et delin. Jacob Gottlieb Thélot sculps.

Title and four lines verse [Latin and German] under each plate. Also: Johaⁿ Frid. Probst Haered Jerm^a excudit Aug. Vind. Both measure: 32.5 × 47 cm. (44.5 × 63.5 cm. with full untrimmed margins)

Engraving.

(Hunter and two greyhounds sitting under a fantastic group of trees)
 Jac. Gottlieb Thelot, del. et sculpsit. Joh. Georg Hertel, excud. Aug. Vind.
 N. 24. Actual size 29 × 19.5 cm. (41 × 25.5 cm. with margin)

THOMAN VON HAGELSTEIN (ERNST PHILIP) (1657–1727) Mezzotint

four hunting plates, without titles.

Plate 1. is inscribed "Ernst Phi: Thoman fecit et excudit. Aug. Vind." Nos. 2–4 "E. Ph. Thoman exc." Plate 1 has four lines of German and two of Latin

- | | | |
|----|---|--|
| 1. | 37 × 49 cm.
(41.5 × 53 cm.
with margin) | (Ostrich Hunt)
Dem Federreichen Strauss wird hier starck zugesetzt . . . |
| | 36.8 × 49 cm.
(42 × 54.5 cm.
with margin) | (Tiger Hunt)
Vergeblich springet hoch, der Tiger nach der Speiss . . . |
| 3. | 36.5 × 49 cm.
(42 × 54.8 cm.
with margin) | (Monkey Hunt)
Der Aff hat nach gethan, wass er nun hat gesehen . . . |
| 4. | 36.8 × 49 cm.
(41 × 53 cm.
with margin) | (Crocodile Hunt)
Diss mus geschwind zûgehen, aufs Crocodill zu springen . . . |

From the Baillie-Grohman collection.

THOMAN VON HAGELSTEIN (ERNST PHILIP)—*continued*

Mezzotints.

Four Hunting plates. Numbered N. 1 to 4 inclusive. Without titles. The first plate is inscribed "E. P. Thoman excudit" and all have four lines in German in lower margin.

- | | | |
|-------|---|--|
| N. 1. | 36.5 × 49 cm.
(42.5 × 56 cm.
with margin) | N. 1. (Wolf Killing)
Die weil der Wolff arglistig ist |
| 2. | 36.8 × 49 cm.
(43 × 55.8 cm.
with margin) | (Fox Slaying)
Der Fuchs ist listig und verschlagen. |
| 3. | 36.4 × 49 cm.
(43 × 55.8 cm.
with margin) | (Hare Hunting)
Edle Frau auf gut verhoffen |
| 4. | 36.8 × 49 cm.
(42 × 55.8 cm.
with margin) | (Badger and Hedgehog Hunting)
Der Igel wird nicht leicht verletzt |

A complete and interesting set. From the Baillie-Grohman collection.

THOMAN VON HAGELSTEIN (TOBIAS HEINRICH) (c. 1700-1765)

Blue Mezzotint.

(Roedeer Shooting) Without title or signature. Two lines in German and Latin are printed in the lower margin.
"Der Rehbock ist gefällt, die Geiss will zwar entspringen"

Actual size 36.8 × 50 cm. (40.5 × 53.5 with margin)

Blue Mezzotint.

Sporting plate representing a Hunters' Repast. Without title or names of artist and engraver.

Four lines in German are printed in lower margin of plate, beginning, on left :

"Das Wild ist nun gefäelt drum sich die Jaeger laben"

[Plate N°] "4 F". Actual size c. 36.8 × 49 cm. (40.8 × 53 cm. with margin)

Blue Mezzotints.

Two Hunting plates, without titles. Two lines in Latin and four in German are printed in lower margin.

T. H. Thoman. inve. et excud.

PLATE 230.

1. L. (Fallow Deer Hunting)
"Ignea dum Cervum caedit glans atq, Molossi"

Actual size c. 36 × 48 cm. (40.6 × 52.5 cm. with margin)

3. L. (Chamois Hunting)
"Præcipites Damæ, quæ, dum fugiunt capiuntur"

Actual size c. 36 × 47.8 cm. (41.5 × 52.5 cm. with margin)

Blue Mezzotint.

Aper, das wild Schwein.

Tob. Heinr. Thoman excud

Two lines in Latin and four in German, beginning : Sus fera Animal quod nullis Canibus parcit

[Plate N°] "R 3." Actual size c. 36.5 × 48.5 cm. (40.8 × 53 cm. with margin)

THOMAN VON HAGELSTEIN (TOBIAS HEINRICH)—continued

Mezzotints.

Four hunting plates, without titles or numbers. Two lines in Latin and German printed in lower margin.
Inscribed "T. Heinr. Thoman del, fec. et excud. A.V."

- | | | |
|-----|---|--|
| [1] | 48 × 36.8 cm.
(59.5 × 43 cm.
with margin) | } (Stag seized by Lion)
Ursus quem ceperat |
| [2] | 50.5 × 37 cm.
(53.2 × 40 cm.
with margin) | |
| [3] | 48.5 × 37 cm.
(59.5 × 43.5 cm.
with margin) | } (Stag seized by Tiger)
Fallit inopium Cervum |
| [4] | 50 × 36.3 cm.
(55.5 × 42.3 cm.
with margin) | |
| | | (Bear killing Aurochs)
Urum dira sitis quem |
| | | (Wild boar killed by panther)
Panther Aprum validum |

A complete and interesting set. From the Baillie-Grohman collection.

Four Engravings.

(The Seasons)

Der Frühling. (Heron Hawking)
Der Sommer. (Bird Netting)

Der Herbst. (Boar Hunting)
Der Winter. (Wolf Trapping)

Each picture in ornamental framework with German and Latin verses. N° 105.

T. H. Thoman, inv. et del. Joh. Georg Hertel exc. Aug. V.

Actual size 30.2 × 20 cm. (c. 35.8 × 25.2 cm. with margin)

THOMAS (PHILIP) (Middle of 19th Century) Mezzotint.

(The old Berkshire Hunt)

Painted by John Goode. Engraved by Philip Thomas. Published March 14, 1853, by James Wyatt & Son, Oxford.
Printed by R. Holdgate. Actual size 43.8 × 61.5 cm.; 58.8 × 71 cm. up to platemark (69 × 101 cm. with full margin)

Fine proof, before letters, on India paper. From the Schöller collection. Not in Siltzer.

THOMSON (JAMES) (1785-18?) Mezzotint.

The Morning of the Chase.

Painted by Francis Grant, A.R.A. Engraved by J. Thomson.

London published April 1, 1845 by Thomas McLean 28 Haymarket, and T. Davies, 15 High Street Shrewsbury.

Actual size 48.5 × 61 cm. (62 × 75.8 cm. with full margin) Open letters.

TILLEMANS (PETER) (1680-1734) Engraving.

(Hunting Scene)

Dédié au tres Noble et Puissant Seigneur Guillaume Byron Baron Byron de Rochdale par Pierre Tillemans.

Actual size 43.5 × 36.2 cm. (54 × 45 cm. with margin)

This artist worked in England from 1708 onwards. The Duke of Devonshire and Lord Byron were his principal patrons.

Two hand-coloured Engravings joined into one.

A View of the House & part of the Park of his Grace y^e Duke of Kingston at Thoresby in Nottinghamshire, with his Grace & attendants going a Setting.

London Printed for Rob^t Sayer Map & Printseller at the Golden Buck near Serjeants Inn Fleet Street.

Tillemans . delineavit. 56 × 94 cm. with lower margin bearing inscription and arms in centre.

An imposing sporting print on account of its size and also because of the eleven dogs it shows in various attitudes, all pointing. A covey of partridges in right corner. Siltzer, p. 274.

TISCHBEIN (JOHANN HEINRICH II.) (1742-1808) Etchings.

Die jagdbaren Thiere, in 56 Blättern, enthaltend: Jagdstücke, Thierhatzen, lebendiges und todes Wild, Hirsch-
lepte mit merkwürdigen Geweihen und Jagdhunde, für Jäger, Forstmannen und Jagdiebhaber; nach Zeichnungen
von M.D. Junge, Oudry, Ridinger, H. Roos, Ruthard und Tischbein in Kupfer radirt und geätzt von Johann Heinrich
Tischbein,

Zwickau, im Literatur=und Kunst=Comptoir.

Fol. (42 x 25.5 cm). Collation: Title-page, list of engravings and 30 ll., upon which are mounted 56 plates.

Original brown boards. Nagler, Vol. XXI, p. 147.

TRADE CARDS.

A collection of fifty-four Sporting Trade Cards. Engraved in various manners.

- [1] Ankrett, Saddler and Harness maker, Ball Ring, Kidderminster. (Vignette: fox hunt) 8.5 x 5.5 cm.
- [2] Barnett's Riding School, Cheltenham. (Vignette: lady and gentleman riding) 10.7 x 8 cm.
- [3] Bennett at the Cross Daggers N° 67 Threadneedle Street London. (Monument with figures of sportsmen right and left) 9 x 11.5 cm.
- [4] Blackford, late Clifford, Sadler Cap & Harness maker, Gloucester. (Vignette: Death of the fox) 9 x 5.5 cm.
- [5] B. Blew, late Blantern, Saddler Stourbridge (Prince of Wales's arms and fox hunting vignette) 9 x 6.2 cm.
- [6] Edward Bond Gun Maker at the Golden Blunderbuss, N° 59 Lombard Street, (Ornamental border) 6.5 x 9.3 cm.
- [7] R. Braggs, Gun & Pistol Warehouse, 37 High Holborn (Vignette: sportsman and two dogs) 6.3 x 9 cm.
- [8] W. Brazenor, Saddler & Harness Maker Smithfield Market Birmingham. (Vignettes: harnessed horse and fox hunt) Sig. J. Radcliffe sc. 9.2 x 6.3 cm.
- [9] Breden Ironmonger, Sadler and Harness Maker. Tenterden. (Vignette: hunter jumping gate) 8.7 x 6.4 cm.
- [10] Burrows, Sadler Long Row Nottingham. (Vignette: fox) Sign: I Carr sculp. 9 x 5.6 cm.
- [11] Carver Sadler Dudley Street, Wolverhampton. (Vignette: Fox Hunt) 7.2 x 5.7 cm.
- [12] Clements, Sadler Loughborough London. (Vignette: Horses racing) 7.5 x 6 cm.
- [13] John Dancock Saddler and Harness Maker, Upton on Severn. (Vignette: fox) 8.5 x 6 cm.
- [14] E. C. W. Day, Gun and Pistol Maker, Derby. (Royal arms) Sign: Bock Sc. 11 x 15 cm.
- [15] T. Dewley Saddler & Harness Maker opposite the Catherine Wheel, Fghau (Vignette: Hunter jumping gate, hunt beyond) 9 x 6 cm.
- [16] Edge, Sellier Anglois à Anvers. (Vignette: fox hunt) 8.8 x 6 cm.
- [17] Sam^l Evans, Gun Maker, Cambridge (Vignette: snipe shooting) W. J. White engraver. 22 x 14.8 cm.
- [18] John Findlay, Gun Maker, N° 34 New Street, Paisley, Scotland. (Vignette: two sportsmen and pointers) 11.3 x 7.8 cm.
- [19] J. Foot Saddler, Coventry. (Vignette: foxhunt) Sign: T. Smith, sc^l 9 x 6.3 cm.
- [20] Franklin, Sadler and Harness maker Fore Street, Exeter. (Vignette: fox) Sign: Rickard, sculp. 9.5 x 6.3 cm.
- [21] R. H. Freeborn, Sadler &c. Cheltenham. (Vignettes: royal arms and fox hunt) 8.8 x 5.8 cm.
- [22] Freeborn, Sadler and Harness Maker, 66 High Street, Cheltenham. (Vignettes: royal arms and fox hunt) 8.8 x 6.2 cm.
- [23] Furlong Gun Maker &c. &c. Market Place, Burv. . . . (Shield supported by eagle, gun, dog and dead game) Sign: R. Rogers, sc. 10 x 6.7 cm.
- [24] Thomas Gibson Gun maker in Lombard Street London. (Vignette: Two Sporting guns crossed on shield with arms and banners on both sides) 20 x 13.5 cm.
- [25] Hall Sadler, &c. Worcester. (Vignette: fox hunt) 9.3 x 6 cm.
- [26] John Henshaw Gun Maker At the Cross Guns in Trumpington Street Cambridge. (Shell border with guns and pistols) Engraved by W. Stephens. 20.2 x 16.3 cm.
- [27] William Henshaw Gun-Maker, Strand, London (Monument with portman holding guns on right and left) 9.5 x 13 cm.

TRADE CARDS—*continued*

- [28] William Hester, Stag & Pheasant. Commercial Inn Humberstone Gate, Leicester . . . (Vignette: Stag and Pheasant) Sign. Vale & Baldwin, sc. 11.5 × 7.5 cm.
- [29] John Hirst Gun Maker; in the Passage leading from Little Tower Hill to East Smithfield London . . (Vignette: shell frame with two guns decorated with arms, banners, etc. on sides) 15 × 10.5 cm.
- [30] Treble Strong Shooting Gun Powder manufactured by Hitchener & Hunter Stobsmills near Fushie Bridge North Britain. (Vignette: dead game) Sign. W. & A. K. Johnston, Edin^r 10.8 × 6.8 cm.
- [31] G. Hurt Saddler & Harness Maker 237 Whitechapel R^d London . . . (Vignette: Huntsman clearing gate) 8.3 × 5.5 cm.
- [32] Kent, Avery & Vincent's Depot for . . . Guns and Pistols, N^o 63 New Bond Street, . . . (Vignette: Sportsman shooting pheasant) 6.3 × 9 cm.
- [33] Knubley, Gun Maker . . . N^o 11 Charing Cross, London. (Royal arms, guns, powderhorn etc.) 12.2 × 7.8 cm.
- [34] Lane Saddler . . . G^t Malvern, Worcestershire. (Vignette: Fox Hunt) 9.2 × 6.3 cm.
- [35] Lane & Co. Gun & Pistol Manufacturers, Corn Market Worcester. (Vignette: Sportsman, two dogs and dead game) 8.8 × 6.3 cm.
- [36] Lewis, Saddler . . . Gloucester. (Vignette: fox hunt) 9.3 × 6.3 cm.
- [37] John Marsh, Gun Maker, at the Cross Guns . . . London. (Vignette: guns, pistols, cartridge bag, etc. within shell frame) 18.3 × 13 cm.
- [38] R. Meller Saddle, Collar & Harness Manufacturer, Droitwich. (Arms and fox hunting vignette) Sign. M. Green, Droitwich. 8.8 × 6.3 cm.
- [39] William Nicholson Gun Maker, N^o 45 Cornhill, London. (Vignette: archer and sportsman with gun on left and right) Sign. Hardy, sculp. 10.8 × 15 cm.
- [40] F. Olliver Gun & Pistol Maker . . . Guernsey. (Vignette: sportsman shooting duck, and two pointers on leash) 5 × 8 cm.
- [41] A. R. Peel, Saddler & Harness Maker . . . Newcastle. (Arms and fox hunting vignette) Sign. Gibson Berwick. 9.3 × 6 cm.
- [42] J. Probart Sadler & Harness Maker Crickhowel. (Vignette: fox) 8.7 × 6 cm.
- [43] I. B. Raven, Sadler & Harness Maker, Burton on Trent. (Vignette: fox) 7.7 × 6 cm.
- [44] J. Rea Jun^r Gunmaker. N^o 91 Minories London . . . (Vignette: gravestone, hound and birds) 5.7 × 8 cm.
- [45] Reynolds, Sadler . . . Cheltenham and at Islington, London. (Vignette: fox) 9 × 6.3 cm.
- [46] Theophilus Richards, Gun & Pistol Manufacturer . . . N^o 33 High Street, Birmingham . . . (Royal Arms) 12 × 8 cm.
- [47] Sold by T. Smith in Exeter Change. 9 × 11 cm.
- [48] Tho^s Taylor Saddler College Street Worcester. (Arms and fox hunting vignette) 8.5 × 6 cm.
- [49] Tipping & Lawden Gun & Pistol Makers, Constitution Hill, Birmingham. (Two vignettes—(1) Pheasant Shooting; (2) Deer Stalking) 14.3 × 10.5 cm.
- [50] C. Turk Saddler and Harness Maker, Hop Market, Worcester. (Vignette: a fox) 7.7 × 5.8 cm.
- [51] S. Vick. Saddler . . . No. 10 Southgate Street Glocester. (Vignette: a Fox hunt) 9 × 6.3 cm.
- [52] Wagstaff & Ockey, Hunting & Military Saddle, Cap & Harness Manufacturers, 66 Broad Street, Worcester. (Royal arms and hunting vignette) 8.3 × 5.5 cm.
- [53] J. B. Wagstaff, Hunting and Military Saddler . . . (Two hunting vignettes) 7.5 × 5.7 cm.
- [54] Will^m Wood Gun & Pistol Maker . . . N^o 18 Broad Street, Worcester . . . (Vignette, sportsman, dogs and dead game) 9 × 6.3 cm.

(Dutch) (All early 19th Century) Various kinds of Engravings.

A collection of Sporting labels in use at the following tobacco shops in Amsterdam:

- [1] P. & C. Breebaart. Op de Cingel over de Munt Amsterdam. Oval vignette: sportsman, gun in right hand caressing dog with left. Inscription: "Het Wildschut." (13.5 × 8.5 cm).
- [2] H. de Bruyn . . . Vijzelstraat bij de Prinsengracht AA. 133 te Amsterdam. Oval vignette: sportsman firing at hare moving to the left. Blue (12.5 × 12 cm).
- [3] H. de Bruyn. In de Vyzelstraat by de Prinsengracht, N^o 54 . . . Vignette: an improved version of the above, printed in black. (21.5 × 14.5 cm).
- [4] A. Buijs Jz. voorheen F. L. de Vries . . . Singel N^o 566 . . . te Amsterdam. (16 × 9.5 cm). Oval vignette: sportsman with gun and dog.

TRADE CARDS—continued

- [5] Aug: Heyman & Comp: Geldersche Kade N° 22 Te Amsterdam. Vignette: within architectural border, huntsman with gun and dog. Inscription: "De Jager." (13.8 × 10 cm).
 [6] Derk Roelofs Circular vignette: sportsman with setter firing to the left. Inscription: "De Jager." J. F. Lange sculp' (20.5 × 17 cm).
 [7] J^b van Rouendal, op de Cingel het 2^{de} huis van de Reguliers Breestraat Te Amsterdam. Oval vignette: two sportsmen with guns and three dogs. Inscription above: Het Wildschut. (14 × 13 cm).
 [8] J^b van Rouendal. Op de Cingel over de Munt Amsterdam. Oval vignette: Sportsman with gun and dog. Inscription: Het Wildschut. (12.3 × 8 cm).
 [9] F. L. de Vries Singel, het eerste huis van de Reguliersbreestraat Oval vignette: Sportsman with gun and dog. (12.7 × 9.3 cm).

TRAVIÉS (ED.) (19th Century) Hand-coloured Lithograph.

Trophy of dead birds within an ornamental framework. Signed, E^d Traviés. (51.5 × 34.8 cm. with margin)

TRENTSENSKY (M.) (Early 19th Century) Chromolithographs.

Jagd-Scenen. (Hunting Scenes)

Five numbered plates. Each plate has printed in centre of lower margin:—"Jagd-Scenen." and below:—Herausgegeben von M. Trentsensky in Wien.

- I. (Three Sportsmen at cottage door)
- II. (Poacher hiding pheasant in game bag) Signed Heycke in left corner.
- III. (Sportsman lighting pipe; three dogs)
- IV. (Sportsman with two setters firing at a partridge)
- V. (Sportsman, with dog holding rabbit in mouth) Signed Heicke in left corner.

Actual size c. 13.9 × 17.8 cm. (c. 27.6 × c. 32 cm. with full margin)

Quarter calf, green title label on upper cover.

Hand-coloured Lithograph.

Cartonage Bilder. Figuralisches und Landschaften. Herausgegeben von M. Trentsensky in Wien. 10.
 One sheet containing eight small coloured hunting scenes, measuring 50 × 35.3 cm.

Lithograph.

Buntes für die Autographie.

Herausgegeben von M. Trentsensky in Wien N° 3.

One sheet containing ten small sporting vignettes, measuring 35.7 × 46 cm.

Chromolithographs.

Der Jagdliebhaber.

Six numbered plates. Each plate bears title, as above, and is inscribed: "Herausgegeben von M. Trentsensky in Wien."

- N° I. (On right two sportsmen, one lifting cock pheasant; pointer on left)
- N° II. (Two sportsmen and setters, one retrieving)
- N° III. (Two sportsmen, one with dog, the other preparing to shoot)
- N° IV. (Sportsman and pointer; boy holding hare in left hand)
- N° V. (Three men in a boat, shooting at duck, two dogs retrieving; on right sportsman reloading his gun)
- N° VI. (Shooting a wild boar pursued by five hounds) Signed Heicke on lower left.

Actual size of N° I to V: 18 × 25 cm. (33.5 × c. 44 cm. with full margin) N° VI measures 18.5 × 25.5 cm. (29.5 × 36.7 cm. with full margin)

Quarter calf blue mottled boards.

TRENTSENSKY (M.)—*continued*

Chromolithographs.

Die Wilddiebe.

Six plates numbered N° 1 to N° 6. Each plate bears the title as above and is inscribed: "Herausgegeben von M. Trentsensky in Wien."

- N° 1. (Keeper threatening two poachers)
- N° 2. (Two poachers and dog, one dragging away a fawn)
- N° 3. (Two poachers, in fear of detection, one cutting up roebuck)
- N° 4. (Poachers surprised, one holding a keeper covered with his gun)
- N° 5. (Poachers (one disappearing with dead deer) attacked by mounted gendarme)
- N° 6. (Fight between keeper and poacher, man lying on ground attacked by dogs)

Actual size 18 × 25 cm. (c. 35.5 × 54.8 cm. with large margins), excepting No. 1 and No. 4 which measure respectively with margin 35.5 × 50.4 cm. and 28.3 × 38.5 cm.

Quarter calf, blue and yellow mottled boards.

In mint state.

Chromolithographs.

Jagd-Album.

Six plates numbered I to VI and inscribed with title as above and "Herausgegeben v. M. Trentsensky in Wien."

- I. (A Halali)
- II. (Sportsman with setter, raising gun towards duck on right)
- III. (Party of four sportsmen with dogs, one holding up hare)
- IV. (Sportsman and pointer in vineyard, hare pursued by dog in background)
- V. (Sportsmen near bank, one kneeling)
- VI. (Duck shooting from boat into which dog is being drawn)

Actual size about 23.8 × 32 cm. (41.2 × 54.8 cm. with margin) excepting Plates III and VI, which measure respectively 35.3 × 48.5 cm. and 33.7 × 41.5 cm. with margin.

See Nagler, Vol. XXI, p. 282.

Bound quarter calf mottled boards.

Trentsensky was the head of the lithographical institute in Vienna and produced some fine work but he often took his inspiration from contemporary French and English artists, as for instance in the case of Plates II and IV of the present set. Fine condition.

Chromolithographs.

Jagd Unfälle. (Shooting accidents)

Four numbered plates. Each plate bears title as above and is inscribed: "Herausgegeben von M. Trentsensky in Wien."

- No. 1. (Sportsman balancing with one foot on bank and one in canoe)
- No. 2. (Sportsman with gun exploding, birds flying away)
- No. 3. (Sportsmen's repast disturbed by wild boar)
- No. 4. (Sportsman and dog surprised by wolf)

Actual size 13.8 × 18 cm. (c. 29 × 43 cm. with full margin)

Fine impressions with large margins. Quarter vel., blue title label on upper cover.

Coloured Lithographs.

Die Niedere Jagd. (Ground game Shooting)

Five numbered plates. Each plate bears title as above and is inscribed: "Verlag von M. Trentsensky in Wien."

- N° I. (Sportsmen returning in rainstorm; dog following)
- N° II. (Two sportsmen, one leading two beagles, talking to a keeper)
- N° III. (Two sportsmen, one holding hare in right hand; boy on left)
- N° 4. (Two sportsmen, one holding out hand to caution)
- N° V. (Sportsman resting gun on bank; rabbits on right)

Actual size 14.5 × 18.8 cm. (c. 31.4 × 43.3 cm. with full margin)

Fine impressions with large margins. Bound with "Jagd Unfälle."

TRENTSENSKY (M.)—continued

Chromolithographs.

Four numbered fox-hunting plates.

Each plate has in right hand lower margin "Herausg. v. M. Trementsky in Wien." and in left hand lower margin "Verlag v. R. Ackermann."

- No. 1. Drawing a Cover. Die Remise.
- No. 2. Full Cry. Die Hunde im vollem Laute.
- No. 3. The Leaping. Der Sprung.
- No. 4. The Death of the Fox. Der Tod des Fuchses.

Actual size 23 × 31.3 cm. (35 × 46 cm. with full margin)

These prints are copies of four coloured aquatints engraved by Sutherland after H. Alken. See Sutherland in this section.

Quarter calf, blue mottled boards.

Lithographs.

Die Parforce Jagd—Muster Exemplar.

- Abth. I. Die Hasen-Hetze. (Hare Hunting)
- " II. Die Fuchs-Jagd. (Fox Hunting)
- " III. Die Hirsch-Jagd. (Stag Hunting)

Each part contains title-page (20 × 26 cm). and six lithographic plates (24 × 37 cm).

Preserved in the original blue wrappers, bearing a label: Muster Exemplar (Proof Copy) von M. Trementsky.

Twelve Lithographs, sewn in two sets of six.

Jagd Blätter. (Hunting Scenes)

Herausgegeben von M. Trementsky in Wien.

Two sets consisting of six plates numbered 1 to 6 and 7 to 12 respectively. (c. 24 × 38 cm. with margin)

TURNER (CHARLES) A.R.A. (1774–1857) Mezzotint printed in colours.

Pointers. C. Turner Sculp^d J. Barringer pinx^t London, Publish'd Jan^y 1. 1811. at R. Ackermann's Repository of Arts, 101, Strand.

(Two dogs pointing a partridge in standing corn, guns coming up)

Actual size 33.5 × 50 cm. (45.2 × 60 cm. with margin) Watermark: J. Whatman.

Very rare. A remarkable engraving. It certainly is the truest representation of pointers we know of, and its perspective and atmosphere combine to make it a most sympathetic picture. Apparently not known to Siltzer.

Coloured Aquatint.

The Hampshire Hunt.

Painted by T. Smith Esq^r Engraved by C. Turner. A Sketch taken from Memory, on the Eve of the first Tuesday in Dec^r 1819, on returning from hunting that day, intended to represent the likenesses, of Men, Horses, and Hounds, who Met the H.H. that day, on the point of leaving the place of Meeting, Hinton House, the Seat of R. T. Heysham, Esq^r It was a frosty Morn^g they found a fox at 26 Minutes past One in Blackhouse, ran him over the Warren to Rowhay, from thence to Stoke Park, where he went to ground after a severe run of 3 hours & 10 Minu^t Witness T. Smith. London Published, March 1, 1822, by C. Turner, 50, Warren Str^t, Fitzroy Square.

PLATE 231.

Actual size 47.2 × 74.8 cm.; 54.8 × 77.5 cm. up to platemark (57.8 × 87.3 cm. with full margin)

Watermark: J. Whatman, Turkey Mills, 1821.

Superb impression.

TURNER (CHARLES) A.R.A.—continued

With key on original wooden roller (31.5 x 27.2 cm.) see reproduction facing plate.

Rare. See also "The Hampshire Hunt" under Anonymous. T. Smith, who painted this picture, was rather a celebrated character. He was once master of the Pytchley and twice of the Hambledon and was generally known as "the other Tom Smith" to distinguish him from Assheton Smith, who had been master of the Quorn and the Tedworth.



1. Mr Longs servant	17. R. J. Heysham Esq.	41. Geo Greenwood Esq.
2. Walter Long Esq.	22. Honble W. Gage	42. Mr Alderman Silver
3. Foster (Huntsman)	23. Lord Gage	43. Genl. Supt. Fildes
4. Rev. A. C. Mansel	24. Rev. A. R. South	44. Major Fildes
5. Sawyer (Whipper in)	25. George Butler Esq.	45. Mr W. Collyer
6. John (Whipper in)	26. St. J. Munn Esq.	46. Mr. Savage Bear
7. Mr. Smithers	27. Rev. A. W. Johnston	47. Capt. R. B. B. B. B.
8. J. J. Villettes Esq.	28. Capt. Arthur Shakespeare	48. Mr. M. Rivers
9. Honble Col. Onslow	29. Major Darrell	49. Mr. Wilkinson
10. Rev. J. North	30. W. Powlett Esq.	50. Mr. Gilham
11. Hon. A. Norris Esq.	31. Paullet Alderman Esq.	51. Mr. Rev. Bayley
12. Christopher Cooke Esq.	32. Charles Grime Esq.	52. Willm. Smith Esq. Junr
13. G. Delme Esq.	33. Delme's servant & horse	53. John South Esq. Junr
14. W. Greenwood Esq.	34. Thos. Butler Esq.	54. Capt. Mills
15. Lord Rodney	35. Robt. Burrow Esq.	55. John Dunn Esq.
16. Rev. A. D. Murray	36. Robt. Heysham Esq. Junr	56. Rev. A. W. Dampier
17. Capt. Bridges	37. Rev. A. G. R. Richards	57. - Loya Esq.
18. Mr. Scotland	38. Thos. Smith Esq.	58. Rev. A. J. L. Lambury
19. Henry Delme Esq.	39. Capt. Standen	
20. Samuel Gage	40. Capt. Ruel	



THE NATIONAL MUSEUM, WASHINGTON, D.C. 1892



TURNER (C.) THE HAMPSHIRE HUNT AT HINTON



11 - 2 - C. U. C. J. T. 1881



TURNER (CHARLES) A.R.A.—*continued*

Coloured Aquatints.

Set of four Coursing plates with titles, but unnumbered. Whatman paper.

Rich^d Jones, pinx^t. Ch. Turner sculp^t. London Published Jan^y 1. 1821. at R. Ackermann's Repository of Arts 101 Strand.

- | | | | |
|-----|------------|--|-------------------|
| [1] | Going out | (Four sportsmen on horseback and five greyhounds riding to the left) | PLATE 232. |
| [2] | Finding. | (Taking two hounds on leash to a hare pointed out by farmhand. Horsemen in background) | |
| [3] | Coursing. | (Two hounds pursuing hare on right, followed by horsemen) (hounds) | |
| [4] | The Death. | (In centre dismounted courser holding up hare. Three mounted sportsmen and two grey- | |

Actual size c. 34 × c. 46 cm. (c. 41 × c. 53.5 cm. with margin)

Mint state. The exceptional beauty of these pictures is enhanced by the artistic treatment of the clouds on a windy day.

Mezzotint.

Philip Payne Huntsman to His Grace the Duke of Beaufort on his favorite Horse (Cherrington) with hounds. This print is dedicated by permission to His Grace by . . . Thos. R. Davis.

Painted by T. R. Davis Esq. Student of the Royal Academy, London.

Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty.

Published Dec^r 8th 1826 by M^r Ackerman, Strand, London . . .

Actual size 46.3 × 68.3 cm. ; 55.3 × 72.3 cm. up to platemark (63.5 × 84.3 cm. with full margin)

Mint state. Copy of a fine portrait. From the Schöller collection. Siltzer, p. 368.

Hand-coloured Stipple.

Sancho.

Painted by Benjⁿ Marshall. Engraved by C. Turner. To Sir John Shelley Bar^t This print of his Celebrated Pointer (Sancho) . . .

PLATE 233.

London Published March 20, 1808 by C. Random, D. B. at His Sporting Gallery N^o 65 Pall Mall . . .

Actual size 32 × 48.5 cm. (35.7 × 52 cm. with margin)

Siltzer, p. 368.

Proof Engraving on India paper.

Fleming of Barochan, Renfrewshire, with his falconers, John Anderson and George Harvey.

No inscription or signature. (54 × 62 cm).

This is a proof print of a particularly fine, coloured mezzotint on Hawking, which is missing in this collection, because we were not able to find a sufficiently good copy thereof. The inscription on this coloured mezzotint is as follows:

Hawking.

To Sir John Maxwell of Pollock Bar^t

The Plate taken from a Picture in the possession of M^r Fleming of Barochan is most respectfully dedicated.

By his most obliged and humble servant Alex^r Finlay.

Arms in centre of lower margin. Painted by J. Howe Edinburgh. Engraved by C. Turner London.

Very rare. See "Harting" pp. 260-262 for a detailed account of Fleming of Barochan and his falconers. See also under Cruikshank (Isaac Robert) for a scarce print representing the renowned falconer John Anderson, who is M^r Fleming's companion in Turner's engraving described above.

Sir John Maxwell of Pollock Bar^t was one of the most enthusiastic supporters of the Renfrewshire Subscription Hawks.

Mezzotint.

John Warde Esq^{re} of Squerries.

Painted by James Green, Engraved by C. Turner, A.R.A. . . .

(47.5 × 35 cm. with margin)

TWELE (H.) (Early 19th Century) Chromolithograph.

Doppel-Schuss. Coup Double.

(Garde-chasse with pipe in hand spying a loving couple on left. Three sportsmen on right)

Lith. von H. Twele. Druck v. H. Delius. Verlag v. C. Glück in Berlin (Caricature) (32 × 40.8 cm).

TYROFF (MARTIN) (1705-1758?) Engraving.Parc d'Eisenstatt a S.A. M^{se} le Prince d'Esterhazy. (plan)

Levée et dessinée en 1759 par Jacoby. Gravée par Martin Tyroff à Nuremb. (34.8 × 53.5 cm. with margin)

See "Jacoby" under Drawings for original sketch of the corner ornament on this plan.

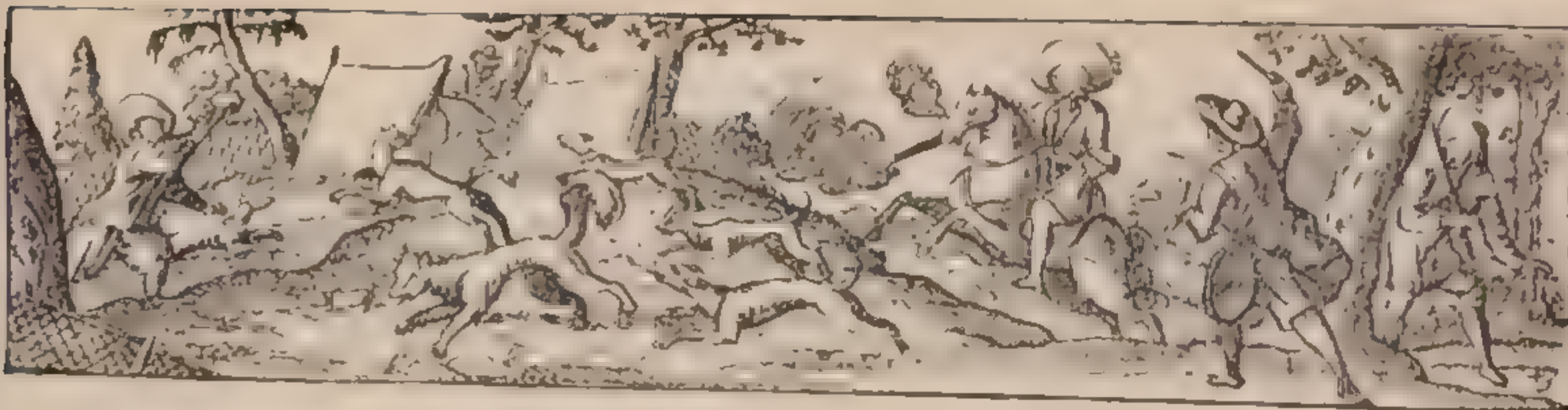
**UMBACH (JONAS) (1624-1700) Two Etchings.**

[1] (Wild boar hunt. Boar on right, attacked by hunter armed with double headed fork and dogs. Second hunter in background) C.P.S.C.M. Haered Ier Wolffy exc. (10 × 7.7 cm).

[2] (Fowling. Two bird catchers concealed behind an ancient tree; many birds mobbing eagle owl on right;) First state, without Wolffy's address. (10.6 × 8.4 cm).

Nagler, Vol. XXI, pp. 466 and 470 says Umbach's etchings are rare.





VAN DEN AVELEN See Avlen (Jan van den)

VAN DEN BERGE (PETER) (Early 18th Century) Engraving.

Vertoelung der drey Valster J. 21.
Grootmagt der Vor t. Wilhelm de III. By der gracie G. d. Koning van Groot Brittanjen . .
den 4 Maart 1702 (Six lines of verse, beginning "O doodlyk Jagtvermaak . . .")
P. v. den Berge Inv. Del et Fecit . . . Werden verkogt t'Amsterdam in de Kalverstraat in de
Groeneberg. (32.5 x 22 cm. with margin)

VAN DER LAAN See Laan (Adrian van der)

VEITH (FRANZ MICHAEL) (1799-1846) Hand-coloured Lithograph.

Der Schnepfenstrich. (Migration of the Woodcock)

Signed M. Veith 1840 on lower right. Druck von J. Schweigerle in Augsburg. (38 x 54 cm. with margin)

An amusing caricature representing the adventures of the woodcock. On the continent this bird is shot in spring and in autumn during fighting time in the evening. The inscriptions on the print:

Oculi, da kommen sie. (Oculi, they are coming)

Judica, sind sie auch noch da. (Judica, they are still there)

Laetare, das sind die Wahre. (Laetare is the right time)

Palmarum Tralarum. (Palmarum, they are gone)

refer to the four Sundays in spring covering the period of migration.

VELDE (JAN VAN DE) (1593-1641?) Engravings.

The Four Elements. Numbered. With four lines of verse in lower margin.

J. V. Velde. fecit. WB [Willem De Buyteweg]

1. Terra. (The Cattle market) "Terra suas ostentat . . ."

2. Aer. (Hawking party) "Aer jam sequitur : . . ."

3. Ignis. (Soldiers firing cannon) "Ignis alit mundum . . ."

4. Aqua. (Fish market) "Frugum terra Parens . . ."

(c. 18.7 x c. 29 cm. with small margin)

Fine impressions. See Wurzbach, Vol. I, p. 228. According to this great authority this set was etched by Jan van der Velde after Willem Buytewech (fl. 1620-1640) Plate 2 is of interest to all lovers of falconry, as it shows all the paraphernalia taken out into the field.

VENNE (ADOLF VAN DER) (Early 19th Century) Tinted Lithographs.

Der Jagdsfreund nach der Entwaffnung.

No. 1. Die Hasenjagd.

No. 2. Die Rehjagd.

Gez. u. lith v. Adolf van der Venne. Gedr. b. J. Rauh. (Caricature) (28.5 x 42.5 cm).

Two funny pictures showing the way to catch animals without weapons.

VENTURINI (GIOVANNI FRANCESCO) (1650-1710) Engraving.

Le Ninfe Cacciatrici di Diana

(The nymphs of Diana enjoying various sports after the chase. On right two young men concealed in a bush)

Dominichino Inv. et Pins. Gio. Franc^o Venturini Sculp.

All' Eminentis^{mo} Cardinale Giacomo Rospigliosi. With arms. In Roma di Domenico de Rossi.

Actual size 31 × 45.5 cm. (39 × 49 cm. with full margin)

Nagler, Vol. XX, p. 364. First state.

VERNET (CARLE) (1758-1836) [Accidents de Chasse] Hand-coloured Lithographs.

Obl. 4° (27 × 37 cm). 12 coloured pls., numbered. Each pl. bears the name of the artist and the inscription "I. lith. de Delpech." Without title.

- | | |
|--|---|
| 1. (Horse entangled in fence; rider coming off sideways) | 7. (Horse on knees at water's edge, rider coming off) |
| 2. (Rider unseated into water, holding on to bridle) | 8. (Horse galloping through wood, rider caught on tree) |
| 3. (Horse descending slope with rider on his neck) | 9. (Horse descending slope, rider underneath) |
| 4. (Hunter fallen after jumping; rider across fence) | 10. (Lady falling from horse on left; three other hunters) |
| 5. (Horse trapped in rut, rider coming off backwards) | 11. (Horse lying in water, rider showing signs of distress) |
| 6. (Horse clearing water, rider and saddle left behind) | 12. (Two hunters in collision around tree) |

Half cloth with green sheep label.

Carle Vernet (his real names were Antoine Charles Horace) was a famous painter of horses and hunting subjects. His sporting prints are in great demand and his lithographs were rare even in Nagler's time. It is amusing to compare this set with H. Alken's "Ideas" and "Notions."

VERNET (C.) See Gamble (F.)**VERNET (HORACE ?) (Early 19th Century) Printed in Colours.**

Le Saut.

Without name of artist or engraver. Actual size 19.5 × 25.5 cm. (28.3 × 36 cm. with margin)

Rare. A fine specimen of this artist's best work.

VINKELES (REINIER) (1741-1816) Hand-coloured Engraving.

(Bear Hunt. Hunter fallen near tree attacked by bear; second hunter firing revolver)

J. Flaafner ad vivum R. Vinkeles fecit. Actual size c. 14.7 × 18.5 cm. (22.2 × 28.7 cm. with margin)

VISSCHER (CLAES JANSZ) (1550-1612 ?) Four circular Etchings.

[The Four Elements] Numbered and inscribed :—

- | |
|--|
| 1. (Water) Opt' Water den sin C.I. Visscher excudebat. (Fisherwomen with nets) |
| 2. (Fire) Vis Vogel en Dier bereydt (A cook grilling fish) |
| 3. (Air) Wat schaet versocht of ick (A fowler with a hooded falcon) |
| 4. (Earth) t'Gevanghen Wildt myn (Diana with dogs, stag hunt in distance) |

The diameter of plate is c. 14 cm.

VISSCHER (JAN CLAESZ) (Early 17th Century) Engravings.

Two sets of hunting scenes.

- a) One set of four, lettered *dd* 1-4 with the monogram *C* excu. No other inscription. Actual size 5.3 × 15.1 cm. (6.4 × 16.6 cm. with margin) They are numbered :

- | | | | |
|----------------------|-------------------|--------------------|--------------------|
| 1. (Turtle Catching) | 2. (Stag Hunting) | 3. (Fishing Scene) | 4. (Bird Catching) |
|----------------------|-------------------|--------------------|--------------------|

- b) One set of four, lettered *ff* 1-4 without any inscription, but numbered. Actual size 4.5 × 14.5 cm. (5.8 × 15.8 cm. with margin)

- | | |
|---|-----------------------------------|
| 1. (Sportsman resting near tree, horse and attendant) | 3. (Hunting wild bull) |
| 2. (Men and women asleep, donkey on left) | 4. (Snaring birds over eagle owl) |

Half vel. blue mottled boards.

Apparently undescribed; fine impressions. From the Baillie-Grohman collection.

VIVARÈS (FRANÇOIS) (1709-1782) Engraving.

A View in Lyme Park. (With that extraordinary custom of driving the Stags;) the property of Peter Leigh Esq^r to whom this Plate is inscrib'd by . . . J. Smith.

J. Smith pinx. F. Vivarès sculp. Publish'd Aug^r 27, 1745. Actual size 35.3 x 51.8 cm. (41.5 x 57 cm).

Siltzer, p. 256, says: It shows a curious custom which prevailed at Lyme Park of driving the deer through the park once a year for the purpose of counting them. The onlookers are Mr. Leigh and his wife and Joseph Watson, who was park-keeper at Lyme for sixty-four years and died in 1753 at the age of 104.

VIVARES (THOMAS) Son of François Vivares. (1735-18?) Hand-coloured Etching.

(Two hunters moving to the right; hounds in front)

T. Vivares f^t G. Morland [pinx^t] Signed G. M. 95 in lower left corner. London Publish'd by Jn^o Harris, N. 28 Gerrard Street, Soho. [Plate No.] 12. lower right. Actual size 13 x 18 cm. (26 x 35.5 cm. with margin)

VOGEL (BERNARD) (1683-1737) Mezzotint.

(Carl Bened. Gender. c. filio Adam Rudolph Carl)

Ioannes Kupezky pinx. Pars I. N 4.

Bernardy Vogel juxta Originale sculps. et excudit Noribergæ 1735.

"Omnis in Ascanio chari stat cura Parentis
Virgil."

Actual size 34.8 x 25.5 cm. (43.5 x 31 cm. with margin)

This pleasing portrait has sometimes been held to represent Johann Elias Ridinger and his son.

VORSTERMAN (LUCAS) (1595-1675) Engraving.

(Bear hunted by dogs)

Franciscus Snijers inuenter Lucas Vorstermans fecit. C. Galle excudit Antwerpia.

(21.2 x 30.2 cm. with small margin)

For pendant to this print look up Lauwers (Conrad) in this section.

VOYSARD (ETIENNE CLAUDE) (1746-1812) Six Engravings.

6^e. Suite de Trophées de Chasse par Ranson, numbered 1-6, all inscribed: Ranson del. E. Voysard sculp.

The first sheet has the additional inscription: A Paris chez Esnauts et Rapilly M^{de} d'Estampes, . . .

1. (Two partridges, basket, hare, French horn, gun, etc.)
2. (Stag's head, French horn, gun, basket, net, etc.)
3. (Three hooded falcons, basket, horn, bow and arrows)
4. (Two hares, gun, basket, bird, horn, etc.)
5. (Boar's and roedoe's head, horn and net, etc.)
6. (Pheasant, fallow buck's head, horn, arrows, net, etc.)

They are all interlaced with floral sprigs.

24.5 x 20 cm. to platemark (c. 36 x 24 cm. with margin)

VRINTS (JAN BAPTIST) (fl. 1590-1630) Engraving.

(St. Hubertus)

(St. Hubertus kneeling in centre surrounded by five hounds; stag on right)

M. de Vos invent. I Baptista Vrints excud.

Four line inscription (in 2 columns) "Belgica venator lustrabas . . . [Plate N^o] 271.

A Paris chez Lenoir Pillot, Rue St Jacques N^o 6. Actual size 18.2 x 28 cm. (21.5 x 30.2 cm. with margin)



ALKER (E.) (19th Century) Tinted Lithograph.

"An extraordinary Rencontre with five tigers."

Mr. George Cheap of the Bengal Club Service

P. C. Trench del. E. Walker lith. Day & Son Lith^{rs} to the Queen.

Actual size 34.8 × 50.5 cm. (46 × 63.5 cm. with full margin)

WALLANDER (J. W.) (19th Century) Coloured Lithograph.

Björnjagt Jemtland. (The Bear Hunt)

J. W. Wallander pinx. Albert Bonnier^s förlag Em. Baerentzen & C^o lith Inst.

Actual size 26.5 × 34 cm. (37 × 43 cm. with margin)

WALTER (H.) (Early 19th Century) Hand-coloured Lithograph.

The Fatal Shot. (Spaniel finding a dead stag)

H. Walter del. et lithog. Printed by G. Hullmandel.

London Pub^d by Pyall & Stroud, 16 Great Russell Street, Covent Garden 1828. (22 × 26.8 cm. with margin)

WALTHER. See Halle.

WANGNER (JACOB) (1705-1770) Engraving.

Perspectivischer Abriss des Grosen Fürstlⁿ Hirsch Wasser=Jagens, welches bey der Hohen Heimführung der Durchlauchtigsten Frau Herzogin, zu Württemberg den 8^{ten} Octob. 1748 eine Stunde von Leönberg in der Wasser halden genandt, angestellet worden.

Jacob Wangner sculpsit Aug. Vindel. N^o 1. Actual size 47 × 68 cm. (54.5 × 72.8 cm. with margin)

This imposing print forms part of the plates in "Schönhaar (W. F.) Ausführliche Beschreibung." See Vol. II under Books. - For an original drawing thereof see under German Anonymous drawings.

WARD (GEORGE RAPHAEL) (1797-1879) Mezzotint.

To the Members of the Bramham Moor Hunt, this engraving of Henry, third Earl of Harewood, is respectfully dedicated by Tom Walter Green.

Leeds published Sept^r 17th 1849 by T. W. Green & Comp^{rs}, 34, Commercial Street.

Painted by Francis Grant, A.R.A. Engraved by George Raphael Ward.

Actual size 59.2 × 70.5 cm. ; 70 × 76 cm. up to platemark (73.2 × 93.8 cm. with full margin)

Proof. India paper. From the Schöller collection. Siltzer, p. 368.





ALKER (E.) (19th Century) Tinted Lithograph.

"An extraordinary Rencontre with five tigers."

Mr. George Cheap of the Bengal Club Service

P. C. Trench del. E. Walker lith. Day & Son Lith^{rs} to the Queen.

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Actual size 59.2 x 70.5 cm.; 70 x 76 cm. up to platemark (73.2 x 93.8 cm. with full margin)

Proof. India paper. From the Schöller collection. Siltzer, p. 368.



WARD (WILLIAM) (1766-1826) Mezzotint printed in colours.

Setters.

Painted by G. Morland London, Published June 15th, 1806, by James Linnell 2 Streatham Street, Charlotte Street, Bloomsbury. Engraved by W^m Ward . . . (Watermark: J. Whatman)

Actual size 35.3 × 42.5 cm.; to platemark 38.2 × 44.5 cm. (41.5 × 52.3 cm. with margin)

From the collection of the Comte de Beaufort. Mint condition.

Mezzotint printed in colours.

Pointers.

Painted by T. N. Sartorius (sic) London, Published June 16, 1806 by James Linnell N 2 Streatham Street, Bloomsbury. Engraved by W. Ward Engraver to H R H the Duke of York.

PLATE 234.

Actual size 34.8 × 42.5 cm. (41.8 × 50.5 cm. with margin)

Mint state. A superb example of the art of mezzotinting.

Siltzer gives the initials of Sartorius as John N. (see p. 244) but the print clearly gives T. N.

Mezzotint printed in colours.

Thunder.

An old English Setter, bred by Peter Halliday Esq^r at Carlton Le Morland in Lincolnshire, dedicated by permission to George Stubbs Esq^r by . . . H. B. Chalon.

Painted by H. B. Chalon, Horse Painter to the Duke and Duchess of York. Engraved by W. Ward.

Actual size 39.2 × 52 cm. (43 × 52.8 cm. with margin)

Coloured Mezzotint.

(Fox Hounds Breaking Cover)

Painted by H. B. Chalon, Animal Painter to his Majesty & to her R. H. the late Princess Charlotte of Wales & to his R. H. the Duke and the late Duchess of York. Engraved by W. Ward, A.R.A. Engraver to his Majesty & to his R. H. the Duke of York.

To Sir Mark Masterman Sykes Bart This plate of his Fox Hounds Breaking Cover, is with great respect dedicated by . . . John Wolstenholme. Published Nov^r 1st 1821, by J. Wolstenholme, York.

Actual size 55.5 × 73 cm. (62.5 × 78.2 cm. with margin)

An imposing sporting print in fine condition. Siltzer, p. 89, gives a short account of Sir M. M. Sykes' sporting career. Apart from being a well-known Master of Hounds he was a collector of rare books. Siltzer also describes this print as a most interesting one. The hunter trotting in centre of foreground towards the earth stopper is Sir M. M. Sykes.

WATSON (JAMES) (c. 1740-c. 1790) Mezzotint.

(Spaniel and Wild Duck)

G. Barrett Pinx^t J. Boydell excu^t 1768. James Watson fecit.

Proof; etched letterings.

Actual size 42.5 × 53.8 cm. (45 × 55 cm. with margin) Siltzer, p. 369, and Nagler, Vol. XXIII, p. 546.

WEBB (JOHN) See Scott (John)**WEIXELGAERTNER (EDUARD) (1820-18?) Chromolithograph.**

Eberjagd. (Boar Hunting)

(On left a boar surrounded by six dogs, one of which is disabled)

Gem. v. F. Gauermann. Lith. v. Weixelgaertner. Wien bei L. T. Neumann. (Title also in French and English)

Actual size 47 × 41 cm. (75.5 × 56.8 cm. with full margin)

Fine state.

WEIXELGAERTNER (EDUARD)—*continued*

Chromolithograph.

Der Erlegte Hirsch. (Gegend : Der alte Aussee mit dem Dachstein)

(Three men in a boat approaching a dead stag surrounded by three dogs. Snow capped mountains in background)

Gem. v. Gauermann. Lith v. Weixelgärtner.

Wien bei L. T. Neumann. (Title also in French and English)

Actual size 62.6 × 51.5 cm. (94 × 64.5 cm. with full margin)

Fine state.

Chromolithograph.

Heimkehr mit einem Hirsche im Winter. (Bringing home a stag on a sleigh)

Gem. v. F. Gauermann. Lith. v. E. Weixelgärtner. Druck v. J. Haller. Wien bei L. T. Neumann. (Title also in French and English)

Actual size 62.5 × 51.7 cm. (90.5 × 64.5 cm. with full margin)

Chromolithograph.

Bärenfamilie. (Three bears with dead stag in a ravine)

F. Gauermann gem. E. Weixelgärtner lith. Druck u. Verlags=Eigenthum v. F. Paterno in Wien.

[N^o.] 25 in lower margin on right. (Title also in French and English)

Actual size 62.8 × 48.3 cm. (89 × 62 cm. with full margin)

A very fine picture in mint state.

Chromolithograph.

Halali. (Two stags, one being thrown down by six hounds. Huntsman blowing horn riding up)

Gem. v. F. Gauermann. Lith v. Weixelgärtner. Wien bei L. T. Neumann.

Actual size 62.8 × 51.2 cm. (94 × 64.5 cm. with full margin)

Chromolithograph.

Füchse vor ihrem Baue. (Fox bringing a fowl to his earth greeted by two eager cubs)

Gem. v. F. Gauermann. Lith. v. E. Weixelgärtner. Ged. bei Jos. Stoufs. Wien, bei L. T. Neumann.

Actual size 37.2 × 29.8 cm. (62 × 44.7 cm. with full margin)

A very pleasing picture in fine state.

Chromolithograph.

Edelhirsch. (Young stag standing in water near birch tree; hinds in distance)

Gem. v. F. Gauermann. Lith. v. Ed. Weixelgärtner. Wien bei L. T. Neumann.

Actual size 36.5 × 29 cm. (61.8 × 43.8 cm. with full margin)

Chromolithograph.

Der Geier. (Lämmergeyer sitting on dead roe doe)

Gemalt v. Gauermann. Lith. v. Weixelgärtner. Verlag u Eigenthum v. L. T. Neumann in Wien.

Actual size 34.9 × 28.5 cm. (59.5 × 44.3 cm. with full margin)

A remarkable picture, both as regards the representation of the rare bearded vulture and the grandeur of the scenery.

Chromolithograph.

Rehe. (Roedeer)

Gem. v. F. Gauermann. Lith. v. Ed. Weixelgärtner. Ged. bei Jos. Stoufs. Wien bei L. T. Neumann.

Actual size 37.5 × 29.8 cm. (62 × 44.8 cm. with full margin)



WEIXELGAERTNER (EDUARD)—*continued*

Chromolithograph.

Der Erlegte Hirsch. (Gegend: Der alte Aussee mit dem Dachstein)

Three men in a boat approaching a dead stag surrounded by three dogs. Snow capped mountains in background.

Gem. v. Gauermann. Lith. v. Weixelgärtner.

Wien bei L. T. Neumann. (Title also in French and English)

Actual size 62.6 × 51.5 cm. (94 × 64.5 cm. with full margin)

In fine state.

Chromolithograph.

Heimkehr mit einem Hirsche im Winter. (Bringing home a stag on a sleigh)

Gem. v. F. Gauermann. Lith. v. E. Weixelgärtner. Druck v. J. Haller. Wien bei L. T. Neumann.

(Title also in French and English) Actual size 62.5 × 51.7 cm. (90.5 × 64.5 cm. with full margin)

Chromolithograph.

Bärenfamilie. (Three bears with dead stag in a ravine)

Gem. v. F. Gauermann. Lith. v. E. Weixelgärtner. Druck u. Verlags-Eigenthum v. F. Paterno in Wien.

[No.] 25 in lower margin on right. (Title also in French and English)

Actual size 62.8 × 48.3 cm. (89 × 62 cm. with full margin)

A very fine picture in mint state.

Chromolithograph.

Halali. (Two stags, one being thrown down by six hounds. Huntsman blowing horn riding up)

Gem. v. F. Gauermann. Lith. v. Weixelgärtner. Wien bei L. T. Neumann.

Actual size 62.8 × 51.2 cm. (94 × 64.5 cm. with full margin)

Chromolithograph.

Füchse vor ihrem Baue. (Fox bringing a fowl to his earth greeted by two eager cubs)

Gem. v. F. Gauermann. Lith. v. E. Weixelgärtner. Ged. bei Jos. Stoufs. Wien, bei L. T. Neumann.

Actual size 37.2 × 29.8 cm. (62 × 44.7 cm. with full margin)

A very pleasing picture in fine state.

Chromolithograph.

Edelhirsch. (Young stag standing in water near birch tree; hinds in distance)

Gem. v. F. Gauermann. Lith. v. Ed. Weixelgärtner. Wien bei L. T. Neumann.

Actual size 36.5 × 29 cm. (61.8 × 43.8 cm. with full margin)

Chromolithograph.

Der Geier. (Lämmergeyer sitting on dead roe doe)

Gemalt v. Gauermann. Lith. v. Weixelgärtner. Verlag u. Eigenthum v. L. T. Neumann in Wien.

Actual size 34.9 × 28.5 cm. (59.5 × 44.3 cm. with full margin)

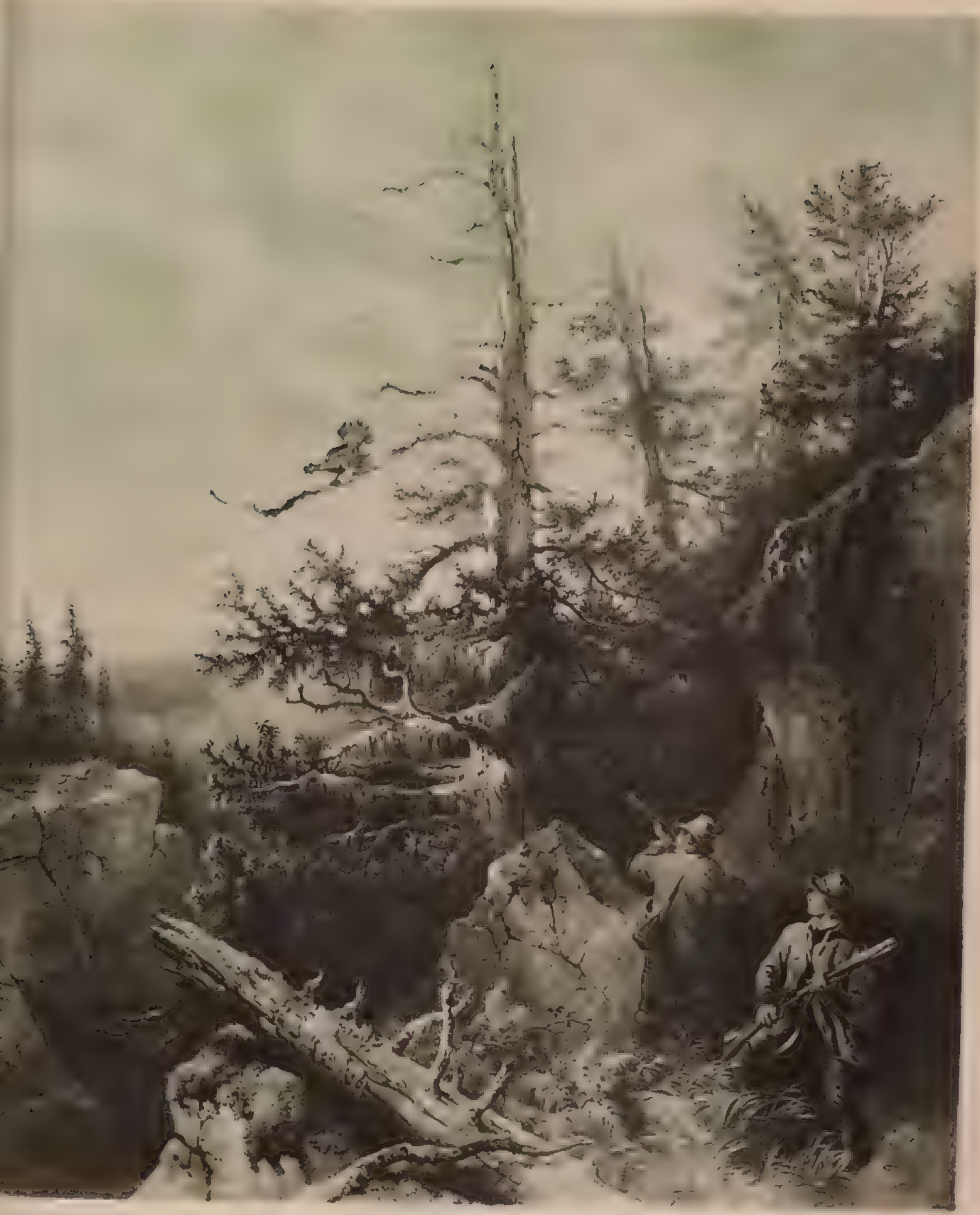
A remarkable picture, both as regards the representation of the rare bearded vulture and the grandeur of the scene.

Chromolithograph.

Rehe. (Roedeer)

Gem. v. F. Gauermann. Lith. v. Ed. Weixelgärtner. Ged. bei Jos. Stoufs. Wien bei L. T. Neumann.

Actual size 37.5 × 29.8 cm. (62 × 44.8 cm. with full margin)



Two people in a forest, with a large fallen log in the foreground.

WEIXELGAERTNER (EDUARD)—*continued*

Lithograph in greenish tint.

Auerhahnjagd. (Capercaillie stalking)

PLATE 235.

Gem. v. F. Gauermann. Lith. v. E. Weixelgärtner. Druck von Joh. Haller. Wien bei L. T. Neumann.

Actual size 62.5 × 51.3 cm. (88.5 × 64 cm. with full margin)

This fine plate shows the method of stalking capercaillie practiced by Austrian sportsmen, who climb the mountains during the night and listen for the lovesong of this majestic game cock at dawn. They then proceed to approach him, three steps at a time, during a certain brief phase of his song, he being at such moments absolutely incapable of his surroundings, whereas, at any other time, he is keenly aware of danger. Many sportsmen have told the author that no other kind of hunting can rival the excitement of this form of sport.

Chromolithograph.

Überraschte Wilddiebe. (On right, a party of three poachers loading their spoil, including a hammer-axe, into a boat. On left, a number of keepers approaching in another boat)

Nach F. Gauermann. lith. v. E. Weixelgärtner. Verlag u. Eigenthum v. F. Paterno in Wien.

[Plate No.] 30 in lower right corner. (Title also in French and English)

Actual size 48 × 63.8 cm. (60.5 × 88 cm. with full margin)

A beautiful picture, representing an exciting though not unusual incident in the life of Bavarian and Tyrolean poachers. Fine state.

Chromolithograph.

Der Platzhirsch. (The Chief Stag of the herd)

Gem. v. F. Gauermann. lith. v. E. Weixelgärtner. Druck u. Verlags-Eigenthum v. F. Paterno in Wien.

[Plate No.] 47 in lower right margin. (Title also in French and English)

Actual size 48.5 × 63 cm. (58.5 × 81 cm. with full margin)

Chromolithograph.

Wasserjagd. Scene am Chiemsee. (Title also in French and English)

(On right, sportsman holding horse; on left, two dogs with dead game)

Gem. v. F. Gauermann. Lith. Weixelgärtner. Druck u. Verlag v. Schilling & Hannak in Wien.

Actual size 48 × 40.2 cm. (64.3 × 48.2 cm. with full margin)

Tinted Lithograph.

Kämpfende Hirsche. In der Brunftzeit. (Fighting Stags)

Gemalt v. F. Gauermann. Lith. v. Weixelgärtner. (Title also in French and English)

Actual size 47.5 × 63.1 cm. (62.5 × 89.5 cm. with full margin)

Chromolithograph.

Die Heimkehr von der Hirschjagd. (Sportsman and three attendants, one leading a horse carrying a good stag through a ford. Three dogs at side)

Gem. v. F. Gauermann. Lith. v. Weixelgärtner. Wien, bei L. T. Neumann.

Actual size 46.8 × 59 cm. (60.5 × 88.5 cm. with full margin)

A delightful picture, in fine state.

Another copy, tinted Lithograph.

Measurements approximately as above.

WEIXELGAERTNER (EDUARD)—continued

Chromolithograph.

Gemsenjagd. (Chamois Shooting) Gegend bei Bischofshofen im Salzburgischem Hochgebirge.
(On left, two hunters shooting at chamois in centre)

Gem. v. F. Gauermann. Lithogr. v. Weixelgärtner. Ged. bei Jos. Stoufs.

Actual size 62.5 × 50.8 cm. (91 × 63.8 cm. with full margin)

A magnificent view of Alpine scenery and a realistic representation of this sport.

Lithograph.

Gemsjagd. (Chamois hunting) In den Geschirrmäuern bei Seewiesen.

Nach F. Gauermann. lith. v. E. Weixelgärtner. Verlag u. Eigenthum v. F. Paterno in Wien. Druck v. Jos. Stoufs. (Title also in French and English) **PLATE 236.**

Actual size 50.5 × 63 cm. (61.6 × 89 cm. with full margin)

The original picture was in the possession of the Emperor Francis Joseph I. A superb picture, in mint state.

WELLS (J. G.) (Early 19th Century) Aquatint.

City Sportsmen.

(Four Cockney Hunters in foreground following pack with fox on left. Hare hunting in background. St. Pauls Cathedral & Westminster in near distance)

W. Mason Esqr. design'd &c. &c. Aquatinto by Wells.

Address'd without Permission to Mr Common Hunt by his obedient Humble Serv^t the Proprietor.

Actual size 48 × 67.8 cm. (54.5 × 72.5 cm. with margin)

Humorous sporting print in brown. Good impression. Lower margin cut into. From the Schöller collection.

WELLS (JOHN) (Late 18th Century) Stipple printed in colours.

(Snipe Shooting)

(On left, sportsman with spaniel, shooting at a snipe. Two others with dog in background. Snowed-up cottage on right) J. Wells fecit. [after Morland] (32.8 × 39.5 cm. with margin)

Rare. For a companion picture see Simpson.

WERNER (M.) (Early 19th Century) Lithograph.

Anfang eines eingestellten Hasenjagens. (Beginning of an enclosed hare drive)

Nach der Natur gez. v. Max Haider. Auf Stein gez. v. M. Werner. Signed M. W. on lower right.
(41.5 × 50 cm).

WEYEN (HERMANN) (fl. 1626–1650) Engravings.

Six numbered sporting plates, inscribed:

"Herman Weyen excudit cum Privilegio Regis." Nos. 1–5 have monogram NCf.

Actual size c. 9.5 × 13.8 cm. (13.8 × 17.8 cm. with margin)

- | | |
|----------------------|---------------------------------|
| 1. (Lion Hunting) | 4. (Bear Hunting) |
| 2. (Ostrich Hunting) | 5. (Fishing with nets in river) |
| 3. (Boar Hunting) | 6. (Stag and Boar Hunting) |

Mounted and bound in half vel.



WEIXELGAERTNER (EDUARD)—continued**Chromolithograph.**

G ruserjagd. (Chamois Shooting) Gegend bei Bischofshofen im Salzburgischem Hochgebirge.

(On left, two hunters shooting at chamois in centre)

v. F. Gauermann. Lithogr. v. Weixelgärtner. Ged. bei Jos. Stoufs.

Actual size 62.5 × 50.8 cm. (91 × 63.8 cm. with full margin)

A magnificent view of Alpine scenery and a realistic representation of this sport.

Lithograph.

G emjagd. (Chamois hunting) In den Geschirrmäuern bei Seewiesen.

Nach F. Gauermann. lith.v. E. Weixelgärtner. Verlag u. Eigenthum v. F. Paterno in Wien. Druck

1868. (Title also in French and English)

PLATE 24

Actual size 50.5 × 63 cm. (61.6 × 89 cm. with full margin)

The original picture was in the possession of the Emperor Francis Joseph I. A superb picture, in mint state.

WELLS (J. G.) (Early 19th Century) Aquatint.

City Sportsmen.

(Four Cockney Hunters in foreground following pack with fox on left. Hare hunting in background. St. Paul's Cathedral & Westminster in near distance)

W. Mason Esqr. design'd &c. &c. Aquatinto by Wells.

Address'd without Permission to Mr Common Hunt by his obedient Humble Serv^t the Proprietor.

Actual size 48 × 67.8 cm. (54.5 × 72.5 cm. with margin)

Humorous sporting print in brown. Good impression. Lower margin cut into. From the Schöller collection.

WELLS (JOHN) (Late 18th Century) Stipple printed in colours.

(Snipe Shooting)

(On left, sportsman with spaniel, shooting at a snipe. Two others with dog in background. Snowed-up cottages on right) J. Wells fecit. [after Morland] (32.8 × 39.5 cm. with margin)

Rare. For a companion picture see Simpson.

WERNER (M.) (Early 19th Century) Lithograph.

Antang eines eingestellten Hasenjagens. (Beginning of an enclosed hare drive)

Nach der Natur gez. v. Max Haider. Auf Stein gez. v. M. Werner. Signed M. W. on lower right.

(41.5 × 50 cm).

WEYEN (HERMANN) (fl. 1626–1650) Engravings.

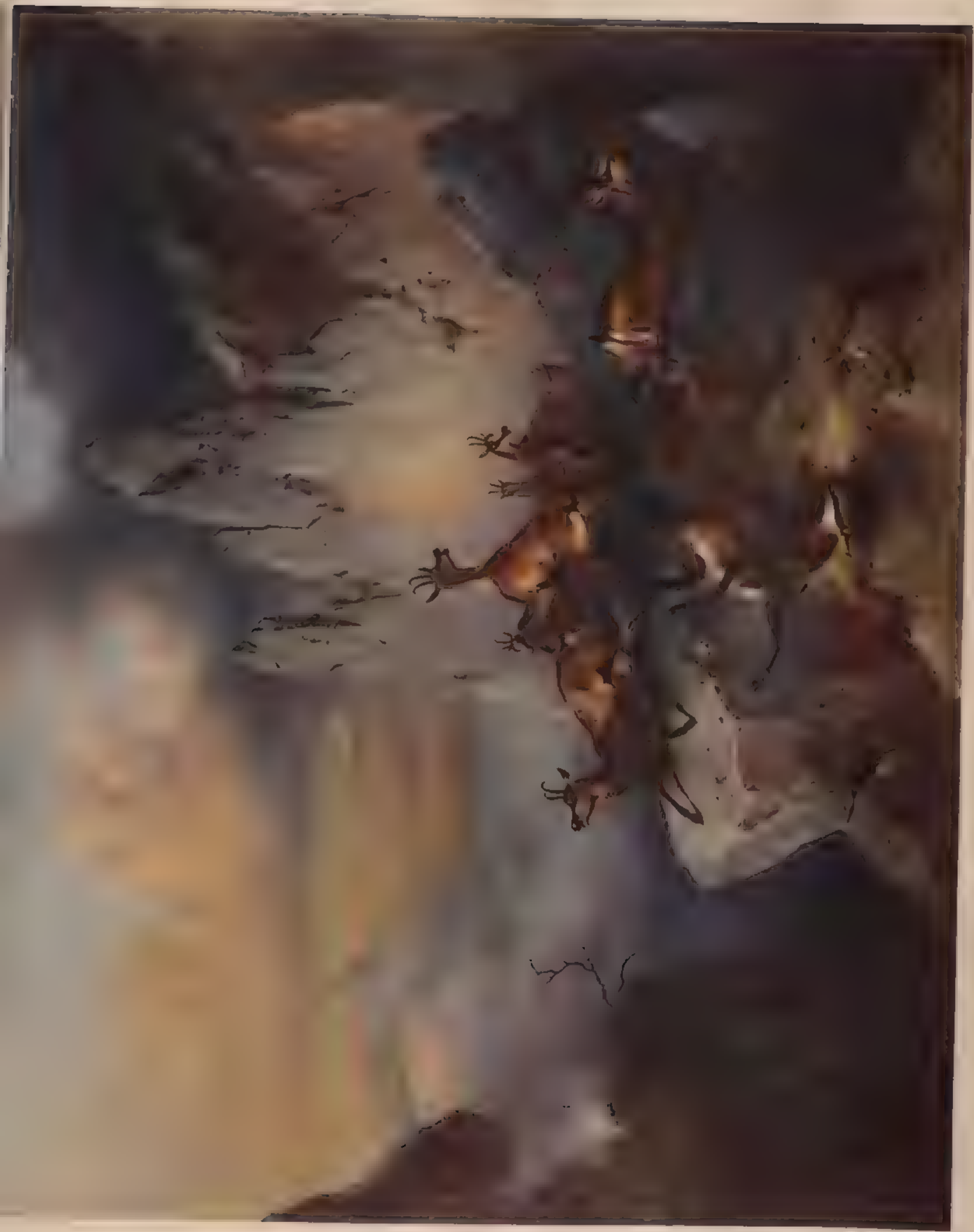
Six numbered sporting plates, inscribed:

"Herman Weyen excudit cum Privilegio Regis." Nos. 1–5 have monogram.NCf.

Actual size c. 9.5 × 13.8 cm. (13.8 × 17.8 cm. with margin)

- | | |
|----------------------|---------------------------------|
| 1. (Lion Hunting) | 4. (Bear Hunting) |
| 2. (Ostrich Hunting) | 5. (Fishing with nets in river) |
| 3. (Boar Hunting) | 6. (Stag and Boar Hunting) |

Mounted and bound in half vel.



WHITE (J. C.) (Early 19th Century) Hand-coloured Etching.

The Keenest Sportsman in Broomswell Camp, 1803.

Dedicated to Mrs. T—d—r, of Tenby without permission by her h^{ble} Ser^t J. C. White.

J. C. White del on lower right. (28.5 × 40 cm. with margin) (Caricature)

WIERIX (JOHANN) (1549–1615?) Engraving.

(St. Hubertus)

JOHA : W : Excud.

Two line inscription in lower margin—"Venanti apparet Christus, procumbit Hubertus . . ."

Actual size 12 × 8 cm. (17.7 × 11.2 cm. with margin)

WILLIAMS (EDWARD) (Early 19th Century) Hand-coloured Etching.

The Yorkshire [sic] Jockey—or The Material of a Fox-Hunters Head. Six lines of text beginning: "Well! I have no objection . . ."

(Caricature)

Williams sculp^t [Plate N^o] 229 upper right. (26.5 × 40 cm. with margin)

WILLIAMS. See under Anonymous (English) page 12.**WINCKELMANN (?)** (Early 19th Century) Chromolithographs.

Jagdstücke. (Hunting pieces)

Fourteen numbered plates. Each has a title and the following inscription: "Verlag von Winckelmann u. Sohne in Berlin." except N^o 2, which has "lith. b. Winkelman u. Söhne in Berlin."

1. Aufbruch zur Jagd. (Hunters leaving home. Gate with Buzzard nailed on)
2. Jagd auf Hasen und Hühner. (Four sportsmen and four hounds)
3. Die Entenjagd. (Duck Shooting from boat)
4. Anstand auf Hochwild. (Sportsman on left; stag in foreground)
5. Treibjagd auf Sauen. (Three Sportsmen, boar and four hounds)
6. Jagd auf Hasen. (Five sportsmen, three dogs; shrine on right)
7. Hühnerjagd. (Four sportsmen, four dogs, one pointing partridges on left)
8. Anstand auf Rehe. (Roebuck in centre near pool)
9. Hirschjagd. 1. [Stag hunting 1] (Going into cover)
10. Hirschjagd. 2. [" 2] (Full Cry)
11. Hirschjagd. 3. [" 3] (Stag emerging from water)
12. Hirschjagd. 4. [" 4] (Death of Stag)
13. Entenjagd. (Duck shooting; windmill in background)
14. Versammlung zur Parforce-Jagd. (The Meet)

Each plate measures, actual size c. 21.5 × 33 cm. (35.7 × 47 cm. with margin) excepting plates 7 and 14, which measure respectively, actual size 22 × 32 cm. and 21.5 × 32.5 cm. (32 × 45.5 cm. and 32.3 × 40.4 cm. with margin)

A remarkably informative set. The 14th plate is uncoloured. Fine condition.

Bound half calf; blue mottled boards.

WINSTANLEY (HAMLET) (1695–1760) Etching.

(Boar Hunt)

Fran: Snyders & P. Rubens pinx^t Apud Knowsley H. Winstanley fecit 1729.

Inscription: "Juxta Exemplar in Aedibus Praenobilis Jacobi Comititis Derby apud Knowsley agro Lanc.

Actual size 24.8 × 35.2 cm. (30 × 38.3 cm. with small margin)

One of the 20 plates known as the "Knowsley Gallery." See Nagler, Vol. XXIV, p. 444.

WINTTER (JOSEPH GEORG) (c. 1730-1789) Etchings.

Volume comprising 28 leaves containing 44 engravings bearing the name of the engraver. (42 × 27.5 cm).

- | | | | |
|--|-----------------------------|---|------------|
| [1] (Silhouette of artist, within frame resting against base of column; stag on right) | | | |
| [2] (Farmhouse) | | [6] (Lion and shield) | |
| [3] (Lion and three dogs) | | [7] (Bear and bees) | |
| [4] (Dog's head) | | [8] (Wild boar and three hounds) | |
| [5] (Cat's head) | | [9] (Three dogs and kennel) | |
| [10-13] Four plates, numbered— | 1. (Concours of beasts) | Paul de Vos pinx. | |
| | 2. (Stag pursued by hounds) | " " " | |
| | 3. (Dead buck and hounds) | Melchior Roos pinx. | |
| | 4. (Dead game and hounds) | " " " | |
| [14] (Hunter shooting stag on right) | 1 | [16] (Wild boar) | 3 |
| [15] (Dead stag, hunter and dog) | 2 | [17] (Hunter and dead boar) | 4 |
| [18-25] Viech=Stücke nach verschiedenen Meister radiert und verlegt von Joseph Georg Wintter . . . 1784. | | | |
| [26] (Girl seated on donkey feeding dog) | | | |
| [27-32] Six plates— | 1. (Horse) | 2. (Hound) | 3. (Tiger) |
| | 4. (Leopard) | 5. (Stag) | 6. (Boar) |
| [33-37] (Five plates of Abnormal Stags) | | | |
| [38] (Stags and hinds clearing fence. I) | | | |
| [39] (Stag jumping through an inlet into deer park 2) | | [42] (Stags and hinds in pen, some in water. I) | |
| [40] (Stag shot at salt lick from a hide. 3) | | [43] (Wild boars and deer in deer park) | |
| [41] (Stags and hinds at feeding place. 4) | | [44] (Stags and hinds at feeding place) | |

Rare. Mint state (mostly proofs) The last seven plates showing the arrangement of a deer park are particularly interesting.

Original half brown calf and marbled boards, green mor. label.

Engravings.

(The growth of a Stag's Antlers)

No. I. [Title page] Das aufsetzen oder Wachsthum des Hirschgeweihes nach Natur genömen von Jo. Geo. Wintter 1787.

- | | |
|---|---|
| No. II. Ein Hirsch der seine Stangen abwirft. | No. VIII. Ein Hirsch in der Flucht. |
| III. Ein in der Ruhe wiederkäuender Hirsch. | IX. Ein Hirsch der seine Ende formiert. |
| IIII. Ein vertraulich weidender Hirsch. | X. Ein Hirsch der sich aufthut. |
| V. Ein Hirsch im Niederthun. | XI. Ein flüchtig übersezender Hirsch. |
| VI. Ein trollender Hirsch. | XII. Ein Hirsch der den Bast abstreift. |
| VII. Ein Hirsch der etwas im wind hat. | |

Augsburg bei F. Ebner.

Twelve numbered plates, including frontispiece which contains title as above and dedication addressed to Karl August, Pfalzgraf bei Rhein, etc. (30 × 23 cm. with margin). Nagler, Vol. XXIV, p. 451. Marbled boards.

An instructive series.

WOELFFLE (J.) See Hanfstaengl (Franz)—Straub (C.)**WOLFF (JEREMIAS) See O (H. J.) and B (L.) also Schmidt (Albrecht).****WOLFGANG (GEORG ANDREAS) (1631-1716) Two Engravings.**

- | |
|--|
| [1] (Huntsman blowing horn on right; boy leading three very large hounds to left; four small dogs following) |
| [2] (Sportsman in act of shooting birds at water's edge; companion resting left arm on tree and holding staff in right hand; two dogs and dead game) |

J. H. Schönfeldt: Inventor et pinxit. G. A. Wolfgang fecit.

Both plates measure 27.5 × 21 cm. (34.3 × 27.3 cm. with margin)

Proofs.



WINTTER (JOSEPH GEORG) (c. 1730-1789) Etchings.

Volume comprising 28 leaves containing 44 engravings bearing the name of the engraver. (42 × 27.5 cm).

- | | |
|--|----------------------------------|
| [1] (Silhouette of artist, within frame resting against base of column; stag on right) | [6] (Lion and shield) |
| [2] (Farmhouse) | [7] (Bear and bees) |
| [3] (Lion and three dogs) | [8] (Wild boar and three hounds) |
| [4] (Dog's head) | [9] (Three dogs and kennel) |
| [5] (Cat's head) | |
- [10-13] Four plates, numbered—1. (Concours of beasts) Paul de Vos pinx.
 2. (Stag pursued by hounds) " " "
 3. (Dead buck and hounds) Melchior Roos pinx.
 4. (Dead game and hounds) " " "
- | | |
|--|-------------------------------|
| [14] (Hunter shooting stag on right) 1 | [16] (Wild boar) 3 |
| [15] (Dead stag, hunter and dog) 2 | [17] (Hunter and dead boar) 4 |
- [18-25] Viech=Stücke nach verschiedenen Meister radiert und verlegt von Joseph Georg Wintter . . . 1784.
 [26] (Girl seated on donkey feeding dog)
- | | | | |
|---------------------|--------------|------------|------------|
| [27-32] Six plates— | 1. (Horse) | 2. (Hound) | 3. (Tiger) |
| | 4. (Leopard) | 5. (Stag) | 6. (Boar) |
- [33-37] (Five plates of Abnormal Stags)
 [38] (Stags and hinds clearing fence. 1)
 [39] (Stag jumping through an inlet into deer park 2)
 [40] (Stag shot at salt lick from a hide. 3)
 [41] (Stags and hinds at feeding place. 4)
- | |
|---|
| [42] (Stags and hinds in pen, some in water. 1) |
| [43] (Wild boars and deer in deer park) |
| [44] (Stags and hinds at feeding place) |

Rare. Mint state (mostly proofs) The last seven plates showing the arrangement of a deer park are particularly interesting.

Original half brown calf and marbled boards, green mor. label.

Engravings.

(The growth of a Stag's Antlers)

No. I. [Title page] Das aufsetzen oder Wachsthum des Hirschgeweihes nach Natur genommen von Jo. Geo. Wintter 1787.

- | | |
|---|---|
| No. II. Ein Hirsch der seine Stangen abwirft. | No. VIII. Ein Hirsch in der Flucht. |
| III. Ein in der Ruhe wiederkäuender Hirsch. | IX. Ein Hirsch der seine Ende formiert. |
| III. Ein vertraulich weidender Hirsch. | X. Ein Hirsch der sich aufthut. |
| V. Ein Hirsch im Niederthun. | XI. Ein flüchtig übersezender Hirsch. |
| VI. Ein trollender Hirsch. | XII. Ein Hirsch der den Bast abstreift. |
| VII. Ein Hirsch der etwas im wind hat. | |

Augsburg bei F. Ebner.

1. The numbered plates, including frontispiece which contains title as above and dedication addressed to Karl August, Pfalzgraf bei Rhein, etc. (30 × 23 cm. with margin). Nagler, Vol. XXIV, p. 451. Marbled boards.

An instructive series.

WOELFFLE (J.) See Hanfstaengl (Franz)—Straub (C.)**WOLFF (JEREMIAS) See O (H. J.) and B (L.) also Schmidt (Albrecht).****WOLFGANG (GEORG ANDREAS) (1631-1716) Two Engravings.**

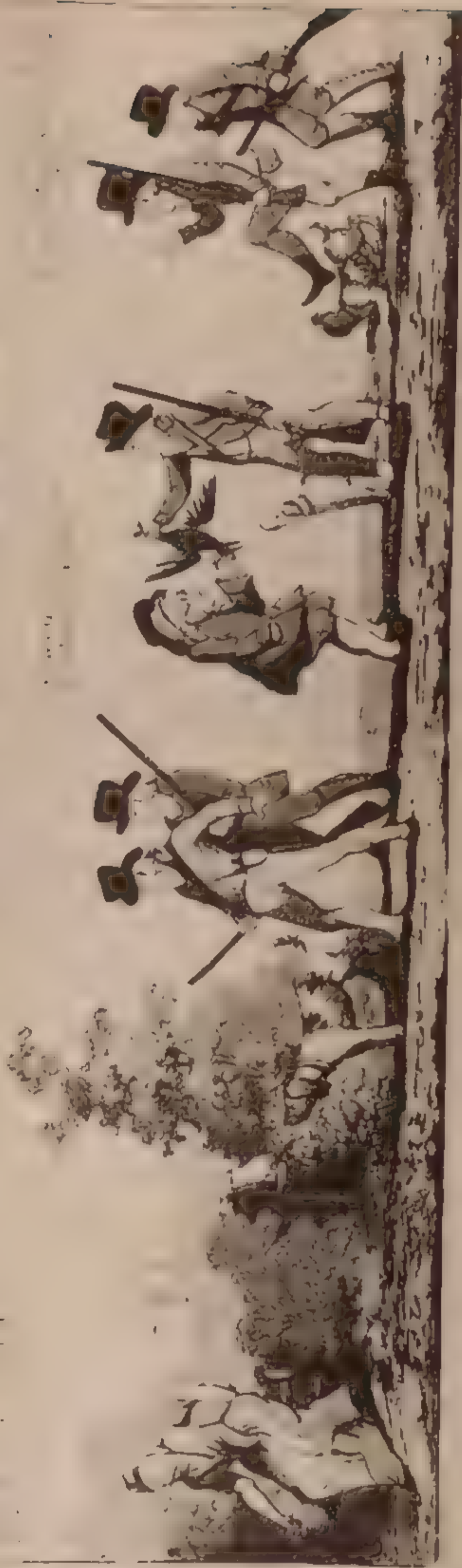
- | |
|--|
| [1] (Huntsman blowing horn on right; boy leading three very large hounds to left; four small dogs following) |
| [2] (Sportsman in act of shooting birds at water's edge; companion resting left arm on tree and holding staff in right hand; two dogs and dead game) |

J. H. Schönfeldt: Inventor et pinxit. G. A. Wolfgang fecit.

Both plates measure 27.5 × 21 cm. (34.3 × 27.3 cm. with margin)

Proofs.





WOLSTENHOLME (D., JUNIOR) (1798-1882) Coloured Aquatint.

View near Offley. Village Scenery. Hounds Going to Cover.

PLATE 237.

(Painted by D. Wolstenholme. Engraved by D. Wolstenholme Junr)

(25.3 x 36.3 cm. with tiny margin) Title cut off and pasted on back of picture.

A delightful specimen of a print by the two Wolstenholmes. It is one of a set of four called the "Hertfordshire Hunt", but despite great efforts we failed to complete the set in anything like this quality. See Siltzer 313 D. Wolstenholme Senior lived 1757-1837.

Coloured Aquatints.

Four plates inscribed as below:—

- [1] Shooting. Verse 1. Now, while above that range of hills,
 (Two sportsmen in centre; four pointers, cornfield on left)
- [2] Shooting. Verse 2. At length the whistle's note they hear
 (Two sportsmen and four pointers, cornfield on right)
- [3] Shooting. Verse 3. How well they back! how fine they point!
 (Two sportsmen and four pointers; a brace of partridges on right)
- [4] Shooting. Verse 4. Carlo—watch—charge! keep in, Old Don!
 (Two sportsmen in centre, four pointers and a dead hare)

Actual size 17 x 25 cm. (c. 26 x 39 cm. with margin)

Each plate inscribed on left: "Painted by D. Wolstenholme"; on right: "Engraved by D. Wolstenholme Junr," and in centre of lower margin: "London, Published Novr 1, 1819, by R. Ackermann, 101, Strand"

Mint state. This pleasing set represents a day's shooting, the same two sportsmen with their four dogs appearing in each picture. Siltzer, p. 311.

WOODMAN (RICHARD) (1784-1859) Stipple.

His Majesty's Harriers.

Painted by R. B. Davis. Engraved by R. Woodman 105 Tottenham Ct Rd Windsor, Published by R. B. Davis Feb^y 1st 1815.

Dedication to Lieut. Genl Manners. Actual size 49 x 62 cm. (56.3 x 67.5 cm. with margin)

A very fine line engraving in proof state, with stamp of Crown & Garter. Apparently a duplicate from the Windsor printroom. Siltzer, p. 370.

WOODWARD (GEORGE M.) (1760-1810?) Hand-coloured Engraving.

The Fourteenth of September—or, City Sportsmen. (Six incidents)

PLATE 238.

Woodward del. London Pub. by Will^m Holland, N^o 50. Oxford Street, Sept. 14. 1796. Caricature.

Actual size 29.6 x 43.5 cm. (41.5 x 45.5 cm. with margin)

WOOLLETT (WILLIAM) (1735-1785) Engraving.

The Spanish Pointer.

Engraved after an Original Picture of M^r George Stubbs, in the Possession of M^r Bradford.

G. Stubbs pinxit. W. Woollett sculp^t.

Publish'd by T. Bradford, N^o 132 Fleet Street, Jan^y 1st 1768, as the Act directs.

Actual size 39 x 52.5 cm. (48 x 59.5 cm. with margin)

With signature of T. A. Boerner 1821 on back of plate. A first rate impression of a famous and beautiful engraving. Siltzer, p. 370.

Four numbered Engravings.

Shooting.

Plate I^a Plate II^a Plate III^a Plate IV.

Eight lines of verse in two columns on each plate beginning:

- | | | | |
|--------------------|--|-------------------|---|
| I ^a . | Soon as the grey ey'd Morn's | II ^a . | Bright Sol's all chearing Beams |
| III ^a . | A gentle Gale that blows along | IV. | Sated with Sport |

WOOLLETT (WILLIAM)—*continued*

Geo. Stubbs pinx^t W^m Woollett sculp^t Engraved after an Original Picture in the possession of M^r Bradford.
Published by Tho^s Bradford, N^o 132 Fleet Street, London; as the Act directs 1st Aug^t 1769. (30th Aug. 1770;
30th Sept. 1770; 25th Oct^r 1771)

Actual size c. 39 × 52.5 cm.; to platemark c. 44.5 × 55.5 cm. (c. 58.5 × 87 cm. with full margin)

Magnificent impressions with full untrimmed margins as published.

Engraving.

La Chasse au Sanglier.

(Mounted hunter shooting wild boar, while the latter is attacked by three men with spears and four hounds)

Printed in centre of lower margin: Gravé par W^m Woollett d'après Le dessin Original de Jean Pillement.

In lower left of print J. Pillement delin. W. Woollett fecit.

London Publish'd according to Act of Parliament August 29, 1760.

Actual size 42.3 × 57 cm. (52.5 × 65.8 cm. with margin) Nagler, Vol. XXV, p. 28.

WORTH (THOMAS) (19th Century) A pair of coloured Lithographs.

A Line Shot—The Aim. A Line Shot—The Recoil.

Signed on lower right. Published by Currier & Ives. Copyright 1881 115 Nassau St New York. (Caricatures)
(34.3 × 45.5 cm. with margin)

Coloured Lithograph.

A bad Point, on a good Pointer. Signed on lower left. Published by Currier & Ives. Copyright 1879 (Caricature)
115 Nassau St. New York. (34 × 44 cm. with margin)

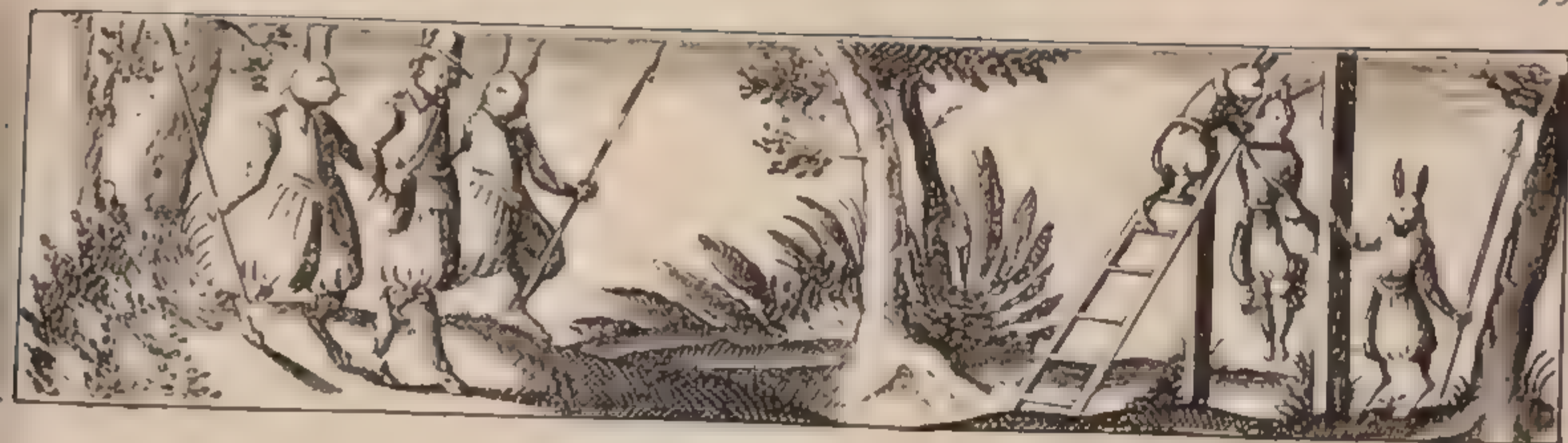
Two coloured Lithographs.

[1] A New Jersey Fox Hunt. "Taking Breath." (28 × 39.5 cm. with margin)

[2] Black Duck Shooting. (32.5 × 42.5 cm).

Signed on lower right.





AAL (J.) (fl. about 1670) Etching.

(Wild Boar Hunt)

F. Snyders pinxit. G. Valck excudit. J. Zaal delin. et Fecit.

(45.3 × 69.2 cm. with small margin)

Nagler, Vol. XXV, p. 139. This print is his only known etching. Fine impression. Ours is the second state with Valck's address.

ZIEGLER (JOHANN) (1750–1812) Chromolithograph.

Gegend zwischen den Donau=Brücken nächst Wien. (Title also in French)

Nach der Natur gezeichnet und gestochen von I. Ziegler. In Wien bey Artaria Compag.

[Plate No.] 41 on upper right. Actual size 27.7 × 42.8 cm. (39.5 × 50 cm).

Our plate, one of fifty, engraved by this excellent artist under the title "Collection de cinquante Vues de la Ville de Vienne . . ." is of interest to our subject because it depicts a cavalcade of hunters, hounds and carriages on their return to the capital. Nagler, Vol. XXV., p. 265.

ZIMMERMANN (JOSEPH ANTON) (1705?–1796) Engraving.

Iulius . Mensis . VII.

(After Peter de Wit) H in lower centre. Four lines of inscription, beginning: "Et fugit et trepidat; Si cor par cornibus esset, . . ." Actual size 23.3 × 34 cm. (32.5 × 40.5 cm. with margin)

For the original drawing of this print, see Wit (Peter de) under Drawings.

ZOELLNER (LUDWIG) (1798–18?) Lithograph.

(Bears attacked by Hounds)

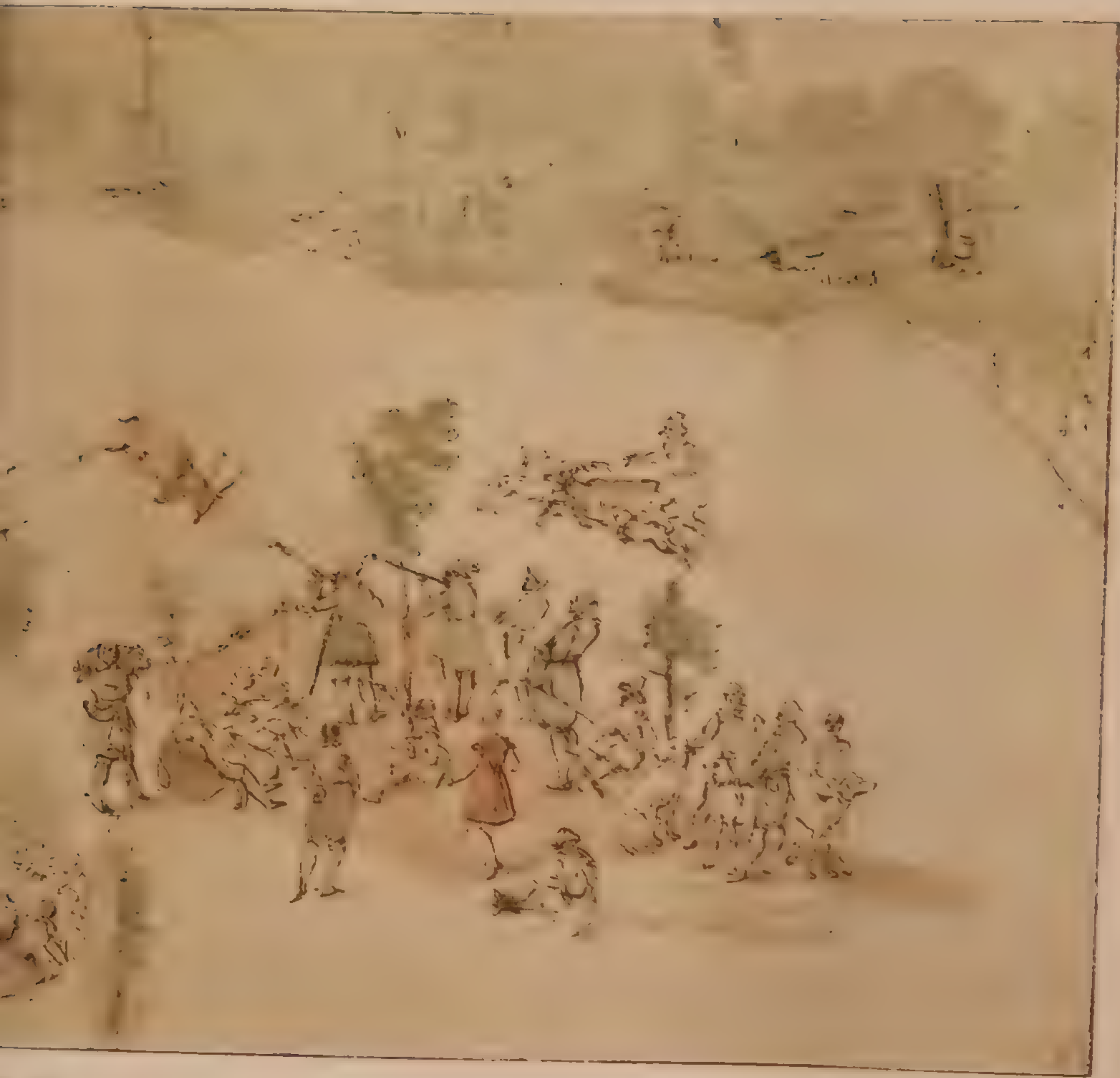
Gemalt von Ruthard. Lithogr von Zoellner u. Duchene.

Arms in centre of lower margin, and inscription:—"Das Original befindet sich . . . Baron von Speck-Sternburg Leipzig. (49.7 × 65.8 cm. with full margin)



Israel ex.





DRAWINGS



ALKEN (HENRY) (1784-1851) Coloured Pencil Sketches.

1. (12.8 x 20.2 cm). Snipe Shooting. (c. 1824)
2. (12.8 x 20 cm). Fowl Shooting. (c. 1824)
3. (12.8 x 20.5 cm). Poachers. (c. 1824)
4. (11 x 18.6 cm). Grouse Shooting. (c. 1822)

Original Drawings for Plates 33 (1), 32 (2) and 38 (3) Alken's "National Sports 1825" and plate facing p. 343 (4) in the "Sporting Repository 1822."

Coloured Pencil Drawing. Hunting.

(13.3 x 17.3 cm). Hunter jumping high hedge to the right into a wood; four other hunters being pulled up. Signed "H. Alken" lower left. Inscription above, "one of those places that none but Mytton would try at."

For variations of this subject see "Apperley," Vol. I, Plate 22 and Plate 8 in Apperley's "The Life of a Sportsman."

"A sketch made by H. Alken for Apperley's "Memoirs of the Life of John Mytton," which was not used.

Coloured Pencil Sketch. Coursing.

(15.6 x 22.6 cm). The Death. Two hunters; one dismounted holding hare in left hand; two greyhounds at side. Huntsman with third hound leashed on right. Horse near tree on left.

Watercolour (1828 Watermark) Coursing.

(26.2 x 37 cm). Hunter with whip raised in right hand; two greyhounds at side; figure of a man standing on left and hare squatting. In top left corner the word "Soho."

A masterly drawing.

Watercolour. Hunting.

(18.3 x 26.8 cm). Huntsman in full gallop to the right holloaing-on two hounds. Words "Tally Ho" in margin. It would be difficult to find a more faithful revelation of the true spirit of fox hunting.

Watercolour. Hunting.

(23 x 33 cm). Hunter, after a fall over a stiffish wattle fence on bank, recovering his horse by the bridle. Inscription on mount, "Taking a fresh start."

A masterpiece.

Watercolour. Hunting.

(23.4 x 30 cm). Two hunters moving across rails to the right; two other hunters and hounds in distance. Inscription in upper left, "Charging a flight of rails near as a Butcher."

ALKEN (HENRY)—continued

Watercolour. Hunting.

(23.5 × 30 cm). Hunter having jumped out of cover, moving to right with cap in hand. Four hounds following. Two other hunters seen in distance on left.

Watercolour. Hunting.

(23.7 × 30 cm). Huntsman clearing hedge out of cover on the right. Five hounds passing over.

Volume containing four Coloured Pencil Drawings.

(22 × 27 cm). An unpublished set of four fox hunting scenes, of which "The death" is a remarkably fine and lifelike drawing.

1. Hunters moving to the right.
2. Huntsman with cap in right hand cheering on hounds; hunter on left and fox on right.
3. Huntsman clearing fence on right, another following.
4. The death of the fox. Numerous hunters (two dismounted) near the pack.

Mounted and bound in red mor.

Volume containing twenty Drawings.

1. (26.8 × 37.3 cm). Coloured Pencil Sketch. Twelfth Lancers. On the right a lancer points to the left; on the left a second lancer moves away.
2. (13.5 × 20.4 cm). Pencil Sketch. Horses and foals.
3. (15.2 × 23 cm). Pencil Sketch. Mounted groom leading three horses, one kicking.
4. (13.4 × 20.6 cm). Pencil Sketch. Unfinished sketch of hunt moving to the right.
5. (13.3 × 20.8 cm). Pencil Sketch. Team of coach horses standing in yard.
6. (26.8 × 36.7 cm). Coloured Pencil Sketch. Mounted hunter standing towards the left, dismounted huntsman behind; hounds emerging from kennels.
7. (22 × 30.5 cm). Coloured Pencil Sketch. Dismounted sportsman with gun in right hand; two pointers, and spaniel carrying pheasant.
8. (29.2 × 46.4 cm). Coloured Pencil Sketch. Two huntsmen following hounds to the right, one clearing stile.
9. (16 × 21.2 cm). Coloured Pencil Sketch. Partridge shooting; pointer on left, facing right; a second pointer behind. Two birds on right; two sportsmen in distance, one mounted, leading pony. Signed "H. Alken" lower centre.
10. (17 × 24 cm). Pencil Sketch. Huntsman, blowing horn, riding to the left.
11. (26 × 37.2 cm). Coloured shooting sketch. Sportsman sending two pointers to the right.
12. (26 × 37.2 cm). Coloured shooting sketch. Sportsman, with two setters, marking a cock pheasant near a pool of water.

Nos. 11 and 12 form a pair and are both signed "H. Alken" lower right.

Nos. 13—20, a series of eight Fox Hunting Sketches (all 11.8 × 19.4 cm.), which are the original drawings for eight out of a set of 12 prints. See under Engravings, English Anonymous.

1. Fox gone to ground at the edge of a cover. Two hunters, one dismounted, on left, and huntsman and whip near the earth in centre of pack. **PLATE 240.**
2. Fox bolting on left. Hunters and hunt-servants hastily remounting, labourers shouting and holding spades aloft. **PLATE 240.**
3. In the centre a huntsman, surrounded by hounds, holds the mask of a fox in his left hand. Five hunters, one dismounted, stand around.
4. Hunters moving towards cover on right.
5. Huntsman and pack moving to left followed by hunters.
6. Hunters and pack outside inn situated on the left.
7. A Check. Hounds moving up steep incline towards a gate. Two hunters in foreground. Three rustics in centre.
8. Hunting in covert. Hounds picking up the line.



ALLEN H. FUN TO EARTH C. 18
 ALLEN H. BELLYING THE FO

ALKEN (HENRY)—continued

Watercolour. Hunting.

(23.5 × 30 cm). Hunter having jumped out of cover, moving to right with cap in hand. Four hounds following. Two other hunters seen in distance on left.

Watercolour. Hunting.

(23.7 × 30 cm). Huntsman clearing hedge out of cover on the right. Five hounds passing over.

Volume containing four Coloured Pencil Drawings.

(22 × 27 cm). An unpublished set of four fox hunting scenes, of which "The death" is a remarkably fine and lifelike drawing.

1. Hunters moving to the right.
2. Huntsman with cap in right hand cheering on hounds; hunter on left and fox on right.
3. Huntsman clearing fence on right, another following.
4. The death of the fox. Numerous hunters (two dismounted) near the pack.

Mounted and bound in red mor.

Volume containing twenty Drawings.

1. (26.8 × 37.3 cm). Coloured Pencil Sketch. Twelfth Lancers. On the right a lancer points to the left; the left a second lancer moves away.
2. (13.5 × 20.4 cm). Pencil Sketch. Horses and foals.
3. (15.2 × 23 cm). Pencil Sketch. Mounted groom leading three horses, one kicking.
4. (13.4 × 20.6 cm). Pencil Sketch. Unfinished sketch of hunt moving to the right.
5. (13.3 × 20.8 cm). Pencil Sketch. Team of coach horses standing in yard.
6. (13.8 × 30.7 cm). Coloured Pencil Sketch. Mounted hunter standing toward the left, dismounted hunter behind; hounds emerging from kennels.
7. (22 × 30.5 cm). Coloured Pencil Sketch. Dismounted sportsman with gun in right hand, two pointers, spaniel carrying pheasant.
8. (22 × 46.4 cm). Coloured Pencil Sketch. Two huntsmen following hounds to the right, one clearing a path.
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Nos. 11 and 12 form a pair and are both signed "H. Alken" lower right.

Nos. 13—20, a series of eight Fox Hunting Sketches (all 11.8 × 19.4 cm.), which are the original drawings for a set of 12 prints. See under Engravings, English Anonymous.

1. Fox gone to ground at the edge of a cover. Two hunters, one dismounted, on left, and huntsman and whipper-in on right, digging the earth in centre of pack. **PLATE 240.**
2. Fox bolting on left. Hunters and hunt-servants hastily remounting, labourers shouting and holding spades and forks. **PLATE 240.**
3. In the centre a huntsman, surrounded by hounds, holds the mask of a fox in his left hand. Five hunters, three dismounted, stand around.
4. Hunters moving towards cover on right.
5. Huntsman and pack moving to left followed by hunters.
6. Hunters and pack outside inn situated on the left.
7. A Check. Hounds moving up steep incline towards a gate. Two hunters in foreground. Three rustics in distance. **PLATE 240.**
8. Hunting in covert. Hounds picking up the line.



ALKEN H. RUN TO EARTH C. 1

ALKEN H. BOLTING THE FOX C. 1

ALKEN (HENRY)—continued

Mounted and bound in red mor., inside border, and edges gilt, with gilt clasps. At the beginning of the volume is inserted a letter addressed by Henry Alken to R. Ackermann

Dec^r 28. 1838. Spring Place.

Dr Sir—I send you four designs for Sporting Anecdotes. I think they are better in pairs if they can be made so. I also send you acct. up to Dec^r 31, 1838—the work done and cash received is now at a balance so that I have only to receive for the work sent. I am, Sir, Your obt. Ser^t, H. Alken.

[P.S.] The Horse dealer I have written out myself thinking they would make the pair. The anecdote is a true one and the young Lady is introduced to give a clue. You can make any alteration you think proper. The Buffalo Shooting is mark'd. I have not set the Drawings in case you might want any alteration.

Mr Ackermann,
191, Regent St.

Tinted Pencil Sketch. Hunting.

(15.1 x 26 cm). Sketch for Fores's Hunting Diary. Signed "H. Alken" lower left.

Two Coloured Pencil Drawings. Hunting Scenes.

1. (16.8 x 25 cm). The Meet. A number of hunters moving towards the right; huntsmen and hound near bridge. Sporting Farmer, with gun and pointers, on pony.

2. (16.8 x 25.5 cm). Full Cry. Three hunters clearing low stone wall, two hounds on near side; hunt in distance. Signed "H. Alken, 1824," on lower right.

Both drawings are of exceptionally fine quality.

Volume containing nine Watercolour Drawings.

(8.7 x 13.3 cm).

1. Horse, in stable, standing to left; sportsman on left. (Blucher)
2. Stag defending itself against a pack of hounds. (The Stag at Bay)
3. Huntsman, dismounted, holding hare high by left hand; harriers standing around. (Death of the Hare)
4. Group of hounds. (The Kennell)
5. Huntsman, dismounted, releasing hounds from stable. (Unkennelling)
6. Sportsman, with gun under left arm, releasing spaniels; two horses, unmounted, on left. (Unkennelling)
7. Huntsman, with two horses, unfastening large door. (Unkennelling)
8. Groom with two horses entering water near bridge. (Horses bathing)
9. Parson catching a fish which is being taken into a net by a companion. Dog at side eating fish. (The Curate fishing for a living)

Mounted with pencil inscription on each mount.

Red mor., gilt.

These spirited drawings, with the delicacy of their colouring, represent Alken's best work.

Seven Coloured Pencil Sketches.

Seven coloured pencil drawings of plates, six of which were published in the second edition of R. S. Surtees' "Jorrocks's Jaunts and Jollities" (with the titles as given therein). Signed "H. Alken" on lower left.

1. (21.4 x 14.4 cm). Title page.
2. (10.3 x 16.6 cm). "Water I do declare—with worms in it." (facing p. 249)
3. (10.3 x 16.8 cm). Mr. Jorrocks renounces the acquaintance of the Yorkshireman. (facing p. 263)
4. (10.6 x 16.8 cm). Mr. Jorrocks beats the Baron for speed. (facing p. 308)
5. (10.3 x 16.6 cm). Mr. Jorrocks takes a ride at St. Cloud. (facing p. 313)
6. (10.4 x 16.7 cm). Lift me up! Tie me in my Chair! Fill my glass. (facing p. 358)
7. (10.3 x 16.8 cm). One coloured sketch illustrating the arrival of the Paris d'Égérie (p. 249). This plate was, however, not published. Signed "H. Alken" on lower left.

A unique set of original illustrations to the most popular of all sporting novels. See Vol II, p. 236.

ALKEN (HENRY)—*continued*

Coloured Pencil Sketch. Poaching.

(27.5 × 34 cm). Hare caught in snare on left ; poachers (one climbing fence) with dog in background. Signed on lower left.

A rare and interesting subject drawn in Samuel Alken's manner.

Coloured Pencil Sketches. Two Coursing Subjects.

1. (27.4 × 39 cm). Hare moving to left pursued by two hounds.
2. (27.4 × 41 cm). Dead hare and two greyhounds.

Signed H. Alken.

Extraordinarily vigorous sketches illustrating the death of the hare. They remind us of Samuel Alken's style.

Coloured Pencil Sketch. Hunting.

(13.2 × 19 cm). Huntsman clearing a flight of rails, moving to the right ; hound passing under fence.

ALKEN (HENRY, JUNIOR) (1810-1872) Two Watercolours. Hunting Scenes.

1. (23.2 × 33 cm). "A First Rate workman of Melton." Hunter clearing brook to the left ; two hounds swimming ; two other hunters in distance. Signed on lower left.
2. (23.2 × 33.3 cm). Leicestershire Hunt, 1821. Huntsman moving towards hedge on right ; two hounds passing through ; second hunter in distance. Signed on lower left. Excellent drawings

Pencil and Watercolour.

(27 × 38.5 cm). Four watercolour drawings representing fox hunting. All signed H. Alken.

1. Drawing Covert.
2. Jumping Post and Rails.
3. Clearing a Brook.
4. The Death.

Complete sets of highly finished drawings of fox hunting subjects, especially in such bright colouring, are rare. They were probably meant to be engraved but we have been unable to find the prints made after them.

ALKEN (SAMUEL) (1750-1825) Fifteen Coloured Pencil Drawings.

1. (27.5 × 45.5 cm). Huntsman, horse facing left, head turned towards hounds leaving kennels, on right. Paper shows stamp : Bristol paper and a crown in ring.
2. (27.2 × 45.5 cm). Huntsman on right with arm outstretched towards hunter on left.
3. (28 × 48.3 cm). Hunter clearing fence towards right, one hound passing through gap, another following.
4. (28.2 × 48.5 cm). Fox moving to left pursued by magpie and hound.
5. (28.2 × 48.4 cm). Hare moving to left pursued by two hounds.
6. (28.2 × 48.2 cm). Hunter and hound moving towards low fence on right ; other hunters and hounds running. Fox in view in distance.
7. (28.3 × 48.5 cm). Hare pursued by three hounds towards the right.
8. (28.2 × 48.4 cm). Sportsman, with two spaniels, shooting pheasants towards the right. Signed "S. Alken."
9. (28.2 × 48.3 cm). Sportsmen standing in doorway ; horse, pointer and gun outside.
10. (28.2 × 48.2 cm). On left three pheasants ; on right two setters.
11. (28.4 × 48.2 cm). Hare escaping from cover pursued by two spaniels ; shooter in distance.
12. (28.2 × 48.8 cm). Hare seized by foremost of two greyhounds while running towards the right. Sportsman riding in distance.
13. (28.4 × 48.2 cm). Buck moving to right, pursued by six hounds ; two hunters in distance.
14. (28.5 × 48.2 cm). Bull, facing right, attacked by three hounds, one tossed in the air.
15. (28.2 × 48.2 cm). Groom, facing left, leading racehorse.

Mounted and bound in red mor., inside borders and edges gilt, with gilt clasps.

On the back of the last leaf is mounted an engraved trade card of R. & A. Ackermann's Establishment for the Sale of Sporting Prints, Drawings & Paintings, 191, Regent Street, London.

ALKEN (SAMUEL)—*continued*

_____ Tinted Pencil Sketch. Hunting.

(22 x 27.3 cm). Fox moving to left, pursued by two hounds. Hunters, with hounds, clearing fence in distance on

(25.4 x 40 cm). Two large armorial shields painted over a landscape. Watermark "Two Towns" is visible. The left-hand shield is written: "Herr Jacob Gralunrdt 1711 zum Weyb," and above that on the right "Margaretha Orthoffs Dochter."

Below is a stag hunt. Two hunters, one lady and another mounted hunter with a child are following a wounded stag to the left. Another stag caught in a net in left foreground.

A very ornamental and vividly coloured early drawing which was probably made for a stained glass window.

ALKEN (HENRY)—*continued*

Coloured Pencil Sketch. Poaching.

(27.5 x 44 cm). Hare caught in snare on left: poachers (one climbing fence) with dog in background. Signed on



AMMAN (J.)

- 13. (26.4 x 48.2 cm). Buck moving to right, pursued by six hounds; two hunters in distance.
- 14. (28.5 x 48.2 cm). Bull, facing right, attacked by three hounds, one tossed in the air.
- 15. (28.2 x 48.2 cm). Groom, facing left, leading racehorse.

Mounted and bound in red mor., inside borders and edges gilt, with gilt clasps.

On the back of the last leaf is mounted an engraved trade card of R. & A. Ackermann's Establishment for the Sale of Sporting Prints, Drawings & Paintings, 191, Regent Street, London.

ALKEN (SAMUEL)—*continued*

Tinted Pencil Sketch. Hunting.

22 x 27.3 cm). Fox moving to left, pursued by two hounds. Hunters, with hounds, clearing fence in distance on

PLATE 231



(25.4 x 40 cm). Two large armorial shields painted over a landscape. Watermark "Two towers joined." Above the left-hand shield is written: "Herr Jacob Gramardt hett zum Weyb," and above that on the right: "Margaretha Orthoffs Dochtert."

Below is a stag hunt. Two hunters, one lady and another mounted hunter with a child are following a wounded stag to the left. Another stag caught in a net in left foreground.

A very ornamental and vividly coloured early drawing which was probably made for a stained glass window.

ALKEN (HENRY)—*continued*

———— Coloured Pencil Sketch. Poaching.

(27.5 × 21 cm). Hare caught in snare on left; poachers (one climbing fence) with dog in background. Signed on

13. (40.4 × 48.2 cm). Buck moving to right, pursued by six hounds, two hunters in distance.

14. (28.5 × 48.2 cm). Bull, facing right, attacked by three hounds, one tossed in the air.

15. (28.2 × 48.2 cm). Groom, facing left, leading racehorse.

Mounted and bound in red mor., inside borders and edges gilt, with gilt clasps.

On the back of the last leaf is mounted an engraved trade card of R. & A. Ackermann's Establishment for the Sale of Sporting Prints, Drawings & Paintings, 191, Regent Street, London.

ALLEN (SAMUEL)—continued**Tinted Pencil Sketch. Hunting.**

(22 × 27.3 cm). Fox moving to left, pursued by two hounds. Hunters, with hounds, clearing fence in distance on left.

Tinted Pencil Sketch. Shooting.

(23 × 28.5 cm). Two spaniels hunting a hare in covert, hare moving to the right. Signed "S. Allen" on lower left.

Tinted Pencil Sketch. Shooting.

(23.6 × 28.4 cm). Setter and cock pheasant. Signed lower left.

AMLING (CARL GUSTAV) (1651-1703?) Two Drawings in Watercolour. Portraits of the Elector and Electress of Bavaria going hawking.

(28.5 × 24.3 cm). In the former portrait the Elector, mounted and with a hawk on his arm, is seen from behind and turned towards the left. Near him a mounted companion, and in the background a falconer, with the left hand raised, is releasing the hawk. Hawks and herons are seen above.

The Electress, mounted, is seen from the front and slightly turned to the right. Behind are two falconers, one with a large eagle owl resting on the left wrist and the other carrying a hawk on his hand. This portrait is dated and dated 1697.

From the Baillie-Grohman collection. See his "Sport in Art," figs. 142, 141 and pp. 223 and 355.

Ameling was court engraver to the Elector Maximilian II in Munich, and drew his inspiration from the works of Pieter J. Witte (called Candido) (1548? - 1628). The drawings were probably designed for a private collection, quite apart from their beauty, of great importance to students of the history of this noble pastime.

AMMAN (JOST) (1539-1591) Pen Drawing. A Bear Hunt. PLATE 241.

(10 × 38.5 cm). On the left a bear is beset by three hunters armed with spears, and several dogs, one of which lies dead within the bear's reach. On the right a second bear has overpowered a hunter, who is attacking the animal with sword and spear. In the centre distance there is a church.

From the Lanna collection, with his mark on back.

A charming drawing of fine quality. Rare.

ANONYMOUS (ENGLISH) (Early 19th Century) Watercolour. Death of William Rufus.

(11.7 × 17.4 cm). In the centre the King lies, fallen from a white charger, with an arrow in his chest; on the right Walter Tyrrel is seen escaping. A group of stags on the extreme left.

ANONYMOUS (GERMAN) (Early 16th Century) [Attributed to Christoph Amberger] Sepia Drawing slightly tinted.

(34.5 × 31.8 cm). A noble and his wife, riding out to hunt the stag, are proceeding to the left, accompanied by three hunters. On the right is a castle; in the distance the sea with sailing craft.

A very important and decorative early German drawing. Amberger lived in Nürnberg and died in Augsburg. He is believed to have been a pupil of Holbein.

(SOUTH GERMAN) [c. 1580] Watercolour Painting.

(25.4 × 40 cm). Two large armorial shields painted over a landscape. Watermark "Two towers joined." Above the left-hand shield is written: "Herr Jacob Gralamrdt hett zum Weyb," and above that on the right: "Margaretha Orthoffs Dochter."

Below is a stag hunt. Two hunters, one lady and another mounted hunter with a child are following a wounded stag to the left. Another stag caught in a net in left foreground.

A very ornamental and vividly coloured early drawing which was probably made for a stained glass window.

ANONYMOUS (GERMAN)—*continued*

 (16th Century) Two Pen and Ink Sketches numbered 233 and 234.

No 233. (11.5 × 11.4 cm). A hunter moving to the left, with spear in right hand, holding leashed hound with the left.

No. 234. (15.2 × 10.3 cm). A full length picture of a hunter viewed from the back, with gun and sword, and carrying a dead sheep on back. Above are inscribed the numbers 82 and 84 in black and red.

Reverse, in circle, Hlsr Köln. Watermark H W with helmet in centre.

 (18th Century) Watercolour.

Two paintings on vellum, each representing a young sportsman and a young lady.

1. (19 × 28.5 cm). The young lady, on left, shooting at a pigeon her companion is holding by a cord.

2. (19 × 28.5 cm). The young man loading his gun on the left. The lady seated on the right, holding a small dog with initials "I.C.P." on its collar.

 (Early 18th Century) Pen and Indian-ink Wash. Bear Hunt.

(27.5 × 41 cm). Amid rocky surroundings a bear is overwhelmed by a large company of hunters and dogs. Another bear is seen immediately behind the first, and in the background a third.

Signed on lower left "J. E. Riedinger fec.," but we think this signature was added at a later date and that it is the work of another artist, probably Georg Balthasar Probst, see under Engravings.

 (Middle of 18th Century) Indian-ink and Wash. A Royal Stag Hunt.

(45.3 × 62 cm). On the left is a line of buildings. From the roofs and windows of these buildings, deer driven in from the woods beyond are jumping into a large lake. On the opposite side of the water a royal personage and his suite are established in a pavilion from which shots are fired at the animals swimming around. In the foreground are spectators, guards, grooms and coaches.

This fine drawing reminds us of an engraving of a similarly revolting scene engraved by Jacob Wangner, called "Perspectivischer Abriss des Grosen Fürstlⁿ Hirsch Wasser-Jagens zu Leönberg in der Wasser halden in Württemberg, 1748." It may have been the first drawing he made for this print, which is Plate No. 1, facing p. 66 in "Schönhaar (W. F.) Ausführliche Beschreibung des zu Baireuth im September 1748, vorgegangenen Hoch Fürstlichen Beylagers Stuttgardt, 1750." See Vol. II under Books.

 [c. 1750] Watercolour. Stag Hunt.

(32.5 × 49 cm). On the right stags are driven from the surrounding country through a colonnade into a lake. On the opposite side a royal personage from a small pavilion is firing on the animals.

A painting of small artistic merit, but interesting, as it is another version of the so-called "Wasserjagen" described in the previous item. It was probably made after the print by Wangner mentioned above. Cypher lower left. S

 (18th Century) Watercolour.

(32.5 × 42 cm). Eine Ansicht von einem Holzsschlag und Holzrüss'n samt eines Holzklaus und Wasserrisen.

An interesting representation of the various phases of felling timber, sorting, staking and transporting it by water as practised on a large wooded estate in South Germany. On the left are a hunter and a huntress with attendants and three dogs, one standing near dead stag. Waterfall in centre. Signature illegible.

 (Early 18th Century) Pen and Indian-ink Drawing.

(29.5 × 37 cm). Wolf baiting within boundaries composed of fences and flags. Wolves are seen here, some dragged along by means of iron pinchers, others attacked by dogs and several lying dead. Men with guns shoot at a wolf endeavouring to escape. Men with drums and horns on left. No inscription; no signature.

Original drawing by an unknown artist for Plate XXV, p. 172, of the second volume of Fleming (H. F.) "Der vollkommene Teutsche Jäger, 1719—24." See page 175 of Vol. I of this catalogue. The engraver probably was Johann Conrad Reiff, who worked in Nürnberg at that time.

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ANONYMOUS (GERMAN)—*continued*

————— (17th Century) Two Pen and Ink Sketches numbered 233 and 234.

No. 233. (11.5 × 11.4 cm). A hunter moving to the left, with spear in right hand, holding leashed hound with left.

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This fine drawing reminds us of an engraving of a similarly revolting scene engraved by Jacob Wangner, called "Perspectivischer Abriss des Grossen Fürstl^{ich} Hirsch Wasserjagens zu Leonberg in der Wasserhalden in Württemberg, 1748. It may have been the first drawing he made for this print, which is Plate No. 1, facing p. 66 in "Schönhaar (W. F.) Ausführliche Beschreibung des zu Baireuth im September 1748, vorgegangenen Hoch Fürstlichen Beylagers Stuttgart 1750." See Vol. II under Books.

————— [c. 1750] Watercolour. Stag Hunt.

(32.5 × 49 cm). On the right stags are driven from the surrounding country through a colonnade into a lake. On the opposite side a royal personage from a small pavilion is firing on the animals.

A painting of small artistic merit, but interesting, as it is another version of the so-called "Wasserjagen" described in the previous item. It was probably made after the print by Wangner mentioned above. Cypher lower left. S

————— (18th Century) Watercolour.

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An interesting representation of the various phases of felling timber, sorting, staking and transporting it by water as practised on a large wooded estate in South Germany. On the left are a hunter and a huntress with attendants and three dogs, one standing near dead stag. Waterfall in centre. Signature illegible.

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ANONYMOUS (GERMAN)—continued

————— (Early 19th Century) Painted Photograph. A Bear Hunt in Russia.

(38.5 x 31.5 cm). A shooting party standing near the bag, consisting of seven bears, evidently the result of a drive. A very interesting picture from a sporting point of view.

————— (1831) Pen and Ink and Watercolour. Roebuck Shooting.

(20.5 x 31 cm). "Wie die Weidemänner sich auf dem Anstande auf einen Rehbocke benchmen." A skit on inexperienced sportsmen.

————— (Late 18th Century) Sepia Pen Drawing with Indian-ink Wash. Wild Boar Hunt.

(26.8 x 40.5 cm). The boar, moving to the left, is confronted by an antler which draws him to it. Other hunters, all in classical attire and armed with spear, advance from the front and rear of the boar, which is attacked by a boar. On verso is inscribed "Kaya Dowland, 1862."

ANONYMOUS (PROBABLY DUTCH) (Early 17th Century) Pen and Indian-ink Wash. Wild Boar Hunt.

(12.2 x 16.5 cm). Boar in centre, moving to left, pursued by three hunters, one on foot, and three hounds. Large trees on right and left.

A well composed and spirited little drawing.

————— (18th Century) Indian-ink. Hare Hunting.

(25 x 36.5 cm). A mounted hunter, two bags, and six hounds pursuing a hare, which is disappearing on the right.

ANONYMOUS (FLEMISH) (16th Century) [Attributed to Theodor de Bry, 1528-1598] Pen and Wash. Lion Hunt.

(7.8 x 10 cm). In centre a lion is surrounded by hunters, mounted and on foot, with five dogs. No inscription of any kind.

A fine little drawing principally interesting on account of the variety of dogs which are attacking the lion.

————— (17th Century) Pen and Ink Drawing. The Curée.

(25.2 x 36 cm). A hunting party and hounds grouped before a castle.

————— (17th Century) Indian-ink Wash. Hare Hunt.

(15.8 x 20.7 cm). Hare pursued by three hounds, and two mounted figures, one a lady. Servant with staff in right hand running at side. Initials "H.S.(?) 1656" on lower left.

ANONYMOUS (FRENCH) [c. 1794] Gouache Drawing.

PLATE 242.

(54.8 x 78.5 cm). Caricature representing a hunt of the leaders and followers of the French Revolution, 1794. On the left are two small lodges between tall trees and at the windows of these appear the German Emperor Franz II and the Czar Paul of Russia. Below and on the far bank of the river beyond is a large body of hunters with dogs, who drive into a wood numerous hares and foxes (the representative of the French Nation), intermingled with tiger, bears and wild boar bearing human faces and tri colours, which represent the members of the Directorate. Angel blowing bugle, above.

Highly interesting caricature of this period.

————— (PROBABLY FRENCH) (Early 18th Century) Pen and Indian-ink Wash. Hawking Party.

(22.5 x 13.8 cm). Back view of mounted falconer, wearing sword and feathered hat, with hawk on right fist. At his side walks a negro servant leading two leashed hounds. Man with cadge and hawks descends the hill a short distance in advance.

A clever sketch, with particularly good light effects. On the back a study of foliage.

ANONYMOUS (FRENCH)—*continued*

————— (18th Century) Watercolour.

(15.5 × 19.5 cm). Hunt servant, blowing his horn, on grey horse.

A spirited and finely painted little picture, possibly by one of the Vernets.

ANONYMOUS (ITALIAN) (Probably 16th Century) Black Chalk and Brown Wash. Lion Hunt.

(31.2 × 40.6 cm). Lion, springing from the left, has overthrown horseman with javelin in left hand; second hunter on right drawing bow; third hunter on left driving a javelin into the animal's body.

A vigorous drawing in the style of A. Tempesta.

————— (17th Century) Pen and Sepia Drawing. Hunting.

(21.5 × 30.5 cm). Party of hunters with dogs moving to the left; two mounted figures on the left background. In the foreground one hunter, resting on right knee, is seen restraining a leashed hound; at his right another hunter has fallen on the ground.

A very spirited sketch.

ARHARDT (JOHANN JACOB) (*d.* c. 1650 in Strassburg) A Drawing in Chalk and Indian-ink Wash.

(29.7 × 47.5 cm). "Prospect von dem kleinen hügel des Weylerfeldes gegen Ob: Dillingen, Weyl Rihen vnd dem Horn." Signed "I. J. Arhardt. Ingen: ad vivum del 1651" lower left. In the foreground are many mounted falconers, attendants and dogs in full chase.

ATHOW (c. 1802) Watercolour Drawing. Watermark J. Whatman 1802.

(53 × 35.4 cm). Sir Thomas Monson, Bart., Master of the Armory and Master Falconer to King James I . . . From an original picture in the possession of Thos. Blore, Esq' of Bakewell, Derbyshire. (Three-quarter length, standing, official dress, wand in right hand, hooded falcon on the left wrist) Signed on lower right.

Sir Thomas Monson lived to 1641 and was buried at South Carlton, Lincolnshire. He spent £1,000 for a cast of gerfalcones. See Weldon (A.), "The Court and Character of King James," London, 1651, Vol. II of this catalogue.



BOL (J.) THE CURÉE 1871



ANONYMOUS (FRENCH)—*continued*

————— (18th Century) Watercolour.

19.5 cm). Hunt servant, blowing his horn, on grey horse.
Irritated and finely painted little picture, possibly by one of the Vernets.

ANONYMOUS (ITALIAN) (Probably 16th Century) Black Chalk and Wash. Lion Hunt.

11.2 x 40.6 cm). Lion, springing from the left, has overthrown horseman with javelin in left hand; second horseman on right drawing bow; third hunter on left driving a javelin into the animal's body.
Vigorous drawing in the style of A. Tempesta.

————— (17th Century) Pen and Sepia Drawing. Hunting.

15 x 30.5 cm). Party of hunters with dogs moving to the left; two mounted figures on the left background. One hunter, resting on right knee, is seen restraining a leashed hound, at his right another on the ground.
A very spirited sketch.

ARHARDT (JOHANN JACOB) (fl. c. 1650 in Strassburg) A Drawing in Chalk and Indian-ink Wash.

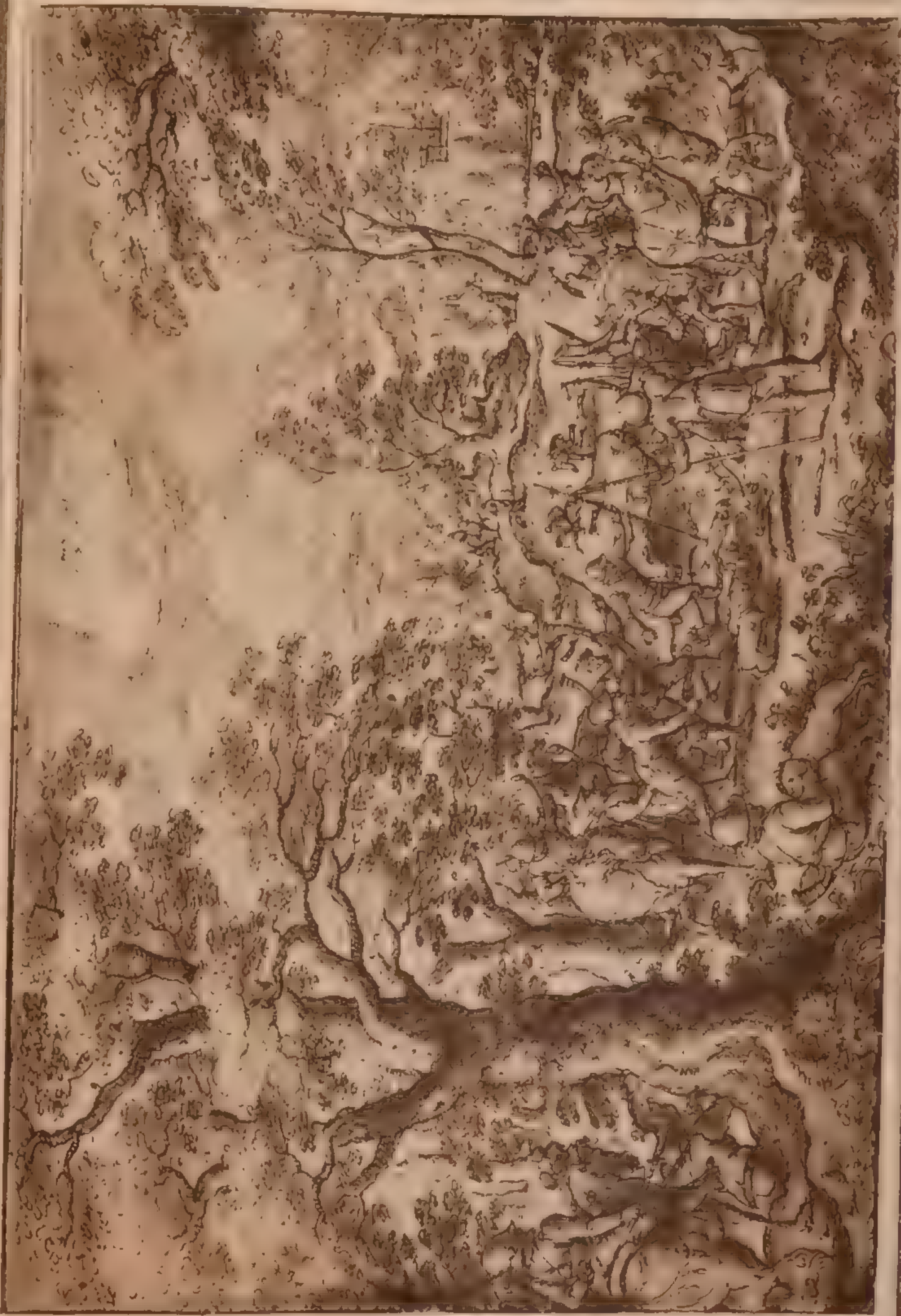
15 x 47.5 cm). "Prospect von dem kleinen hügel des Weßlerfeldes gegen Ob: Dillingen, Weßl Rihen vnd c."
Signed "I. J. Arhardt. Ingen: ad vivum del 1651" lower left. In the foreground are many mounted hunters, attendants and dogs in full chase.

ATHOW (c. 1802) Watercolour Drawing. Watermark J. Whatman 1802.

(53 x 35.4 cm). Sir Thomas Monson, Bart., Master of the Armory and Master Falconer to King James I . . .
The picture is in the possession of Thos. Blore, Esq of Bakewell, Derbyshire. (Three-quarter length, in official dress, wand in right hand, hooded falcon on the left wrist) Signed on lower right.

Sir Thomas Monson lived to 1641 and was buried at South Carlton, Lincolnshire. He spent £1,000 for a certain number of hawks. See Weldon (A.), "The Court and Character of King James," London, 1651, Vol. II of this cat.





301 (J.) THE CUREE 1571



BOL (JAN) (1534-1593) Sepia Drawing. The Curée.

(19.3 x 28.8 cm). Around a fallen stag gather a band of hunters with hounds. Several hunters sound a hallali, with extraordinarily long horns. On the right are mounted figures of noble and lady, the former with a hawk. In the background another stag hunt is seen in progress. Castle in distance. Within a cloud above is inscribed "Hans Bol 1571."

PLATE 243.

The minute details of this beautiful drawing by the author of "Venationis Piscationis et aucupii," 1582 (see Vol. I), gives it a more than ordinary interest. From the Schöller collection.

BOUCHER (F.) (1704-1770) Red Chalk Drawing. Chasse au Tigre.

(50.7 x 37.8 cm). In the centre are three tigers. One in the foreground lies wounded with two shafts in its body; a second, on the right, attacks a mounted hunter with turban, to whose rescue two others are speeding. The third tiger, on the left, is attacking a hunter, armed with a dagger, who has fallen from his horse.

Engraved by J. J. Flipart (Nagler, Vol. V, p. 42) An impression of this print is in this library. See under Engravings.

A fine drawing by this famous painter of the 18th century. Signed in lower centre.

BRIL (PAUL) (1556-1626) Pen and Indian-ink Wash.

(32 x 40.5 cm). Bull hunt in richly wooded country. On the left, combat between animal and party of hunters, one of whom has been overthrown. On the right, a second bull and a man armed with a spear. Bridge and brook in background.

The landscape is pleasing and the sketch has a certain masterly briskness about it.

BROWNE (HABLOT KNIGHT) (Middle 19th Century) Watercolour Sketch.

(18.2 x 26.5 cm). Entitled: "Moneyed Man—I rather think we're pounded." Signed "Phiz" on lower right.

BRUYN (ABRAHAM DE) (fl. 1550-1610) Pen and Ink on red paper, heightened with white. Hunting Scene.

(18 x 28 cm). On the right a wounded boar attacked by four hounds; on the left a hunter drives a spear into the animal's body. In the right background a hunter is shooting at a bear which has climbed a tree.

A very spirited hunting scene.



ARRACCI (AGOSTINO) (1557-c. 1601) Pen and faint Brown Wash.

(33.5 × 22.5 cm). A huntsman, with plumed hat, holding in the left hand a gun which he is priming from a powder flask. On the left is partially seen a dog holding a bird in his mouth. The reverse contains a rough sketch of a tomb.

From the collections of Sir Peter Lely and the Earl of Pembroke and Montgomery.

CASTIGLIONE (GIOVANNI BENEDETTO) (1616-1676) Sepia tinted with various colours.

(28 × 39.5 cm). On the right Diana rests near fountain with spear in left hand; two hounds standing on her right. Figures of Cupid and two hunters on left. Signed "Benedete castillan Genovese" on lower left. Reverse has "57."

COLLIGNON (FRANÇOIS) (1621-?) Brown Pen Drawing. Duck Shooting.

(18.8 × 30 cm). In the centre a tree on a little island in a lake. Behind this is moored a boat from which one of the occupants is firing in the direction of ducks flying to the left.

From the collection of the Prince de Ligne.

CREALOCK (LIEUT.-GEN. HENRY HOPE) (1876) Two Pen and Ink Sketches.

1. (32 × 41 cm). Stag and Hinds.

Signed on lower right and inscribed "A Happy Family."

2. (31 × 44 cm). Three hunters drawing dead stag towards the right.

Signed lower right and inscribed "How we hauled him——"

Original pen and ink drawings for Crealock's "Deer-Stalking in the Highlands of Scotland." London 1892. See Vol. I of this catalogue. For No. 2, see p. 105. No. 1 was apparently not used in the book.





STERHAZY (GEORGE COUNT) (1826) Pen and Ink Sketch.

Zum Namensfeste meines geliebten Vaters 1826.

A birthday card in surround formed of dead stag, boar, fox and other game.

(15.3 x 19.5 cm).



RAGONARD (JEAN HONORÉ) (1733-1806) Indian-ink Wash touched with colour.

(30.4 x 23.5 cm). On left, sportsman sitting on trunk of tree, gun resting at side, with two hounds, one of which is feeding out of his left hand. Stag hunt in progress in distance.

This drawing appears to have been engraved, but we have not seen a print.



AEL (BAREND) (1630-1681) Pen and Indian-ink Wash. Hawking Party.

(18.7 x 29.2 cm). Mansion and fountain on right. Four mounted figures including noble with hawk on left wrist, lady, attendant with parasol and trumpeter, move towards the left. Two dogs drinking in foreground. "B. Gaal" written in an old hand on back of picture.

Our sketch is very characteristic of this artist. He was a pupil of Ph. Wouverman.

Wurzbach, Vol. I, p. 564.

From the Schöller collection, sold by C. G. Boerner in Leipzig, Novb. 1821, No. 12.

GAUERMANN (FRIEDRICH) (1807-1862) Pencil and Indian-ink Wash. Chase of Wild Boar.

(30.5 x 39.5 cm). On left contest between hunter and boar, while a second hunter drags away the body of a dead pig by its hindlegs. Other hunters scaling palisade at right.

GAUERMANN (FRIEDRICH)—*continued*

 Pen, Indian-ink and Red Chalk.

PLATE 244.

(33 × 43.3 cm). Bears feeding in a ravine.

A powerfully suggestive study of this animal in its solitary haunts.

 Pencil and Indian-ink Wash on blue paper. Hallali.

(41.3 × 58.4 cm). In centre, a stag at bay in a pond is being attacked by hounds; two men taking stag by its antlers; mounted huntsman with horn behind. At left, several figures of hunters, mounted and dismounted, are grouped around a tall tree. Coronet and star on verso.

GHEYN (JAKOB DE) (1565-1615) Pen and Wash Drawing.

(16.7 × 13.5 cm). Three-quarter length portrait of hunter, with his greyhound, carrying a hare on staff. Hare hunt in background.

An engraving of the above is in this collection. It shows de Gheyn's monogram on left and the inscription "Terra." The drawing is much finer in quality than the engraving.

GRISSET (ERNEST) (1844-1907) Coloured Pen and Ink.

(18 × 14.2 cm). Eight original drawings of comic sporting subjects. Each drawing bears the artist's signature on the lower right.

- | | |
|--|--------------------------------------|
| [1] Sportsman and dog set forth. | [5] Sportsman brought down by boar. |
| [2] Sportsman approaching rabbits. | [6] Boar accidentally wounded. |
| [3] Sportsman kneeling in water to take aim. | [7] Death of the boar. |
| [4] Sportsman charged by wild boar. | [8] Sportsman wiping his spectacles. |

The drawings illustrate a day's sport of a long and lanky old gentleman with a gun and accompanied by a dog.

These curious exploits are taking place in a snowy landscape. The wintry atmosphere is very well rendered and the set is a fine example of the artist's work. Ernest Griset was one of the most popular of the humorous artists of his day.

Mounted and bound in calf, gilt back.





TALE, ANN R. — IN A RAVINE C. 1940

GAUERMANN (FRIEDRICH)—*continued*

Pen, Indian-ink and Red Chalk.

PLATE

(33 × 43.3 cm). Bears feeding in a ravine.

A powerfully suggestive study of this animal in its solitary haunts.

Pencil and Indian-ink Wash on blue paper. Hallali.

(11.3 × 58.4 cm). In centre, a stag at bay in a pond is being attacked by hounds; two men taking stag by mounted huntsman with horn behind. At left, several figures of hunters, mounted and dismounted, are grouped under a tall tree. Coronet and star on verso.

GHEYN (JAKOB DE) (1565-1615) Pen and Wash Drawing.

(16.7 × 13.5 cm). Three-quarter length portrait of hunter, with his greyhound, carrying a hare on staff. Background.

An engraving of the above is in this collection. It shows de Gheyn's monogram on left and the inscription "Ter". The drawing is much finer in quality than the engraving.

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Mounted and bound in calf, gilt back.









AMMER (GUIDO) (Middle of 19th Century) Watercolour.

Four watercolour drawings by the well known German sporting painter, who was employed by Viscount Powerscourt to paint the famous antlers of stags preserved in the "Montezing" at Dresden. See "Powerscourt (Viscount)," under Manuscripts.

1. (17 x 10.7 cm). The old bird-catchers hut. Signed.
2. (15.5 x 20 cm). Two hunters and their bag, comprising a stag, a roebuck and two hares.
3. (15 x 17 cm). A roebuck and his family in flight. (Rounded at top)
4. (14.5 x 23.5 cm). Design for a sporting paper called "Hammers Jagd Zeitung, 1829": boar's head surrounded by hunting horn and spears.

HAVELL (ROBERT, JUNIOR) (1793-1878) Three Watercolours.

1. (20.4 x 30.4 cm). Partridge Shooting. Two sportsmen with pointer and setters.
2. (20.4 x 30.2 cm). Snipe Shooting. Two sportsmen with spaniels.
3. (20.4 x 30.2 cm). Pheasant Shooting. Two sportsmen with spaniels.

PLATE 245.

Brilliantly painted original sketches for engravings. See "Havell" under Engravings.

Bound in red mor. In the same vol. one watercolour by Wolstenholme (Dean) See under Wolstenholme.

HENDRIKS (WYBRAND) (1744-1819?) Pencil and Indian-ink Wash.

(30.2 x 18.3 cm). Sportsman with gun resting on ground and supported by his right arm. Bag, horn and sword on left side. Left arm extended, holding up bird. "W. Hendriks" written on back, at foot.

HÖGLER (WOLF) Probably 18th Century. Watercolour.

Two elaborately detailed paintings on vellum.

1. (26.3 x 38.4 cm). Hunter, handsomely attired with cross-belt and horn, sits beneath a tree holding a hare in both hands; another with gun in right hand and boy holding duck stand on the hunter's left. Some dead birds are suspended along a spear which is threaded through the branches of the tree above. A quantity of dead game is displayed in the foreground; on the right runs a small brook and in the distance the landscape is pleasing and broken. Of the four dogs at the hunter's feet, the largest has the initials "W. H." clearly inscribed on his collar. Inscribed on lower right of plate: "Wolf Högler pinxit."

2. (26.3 x 40 cm). On the right a noble personage dressed in scarlet coat with cocked hat under right arm stands with three attendants, two of whom hold guns in the right hand. Near by are four dogs and much dead game. Partially concealed by a tree is a peasant who watches the proceedings. On the left, sitting beneath a tree, is a servant facing right with left hand pointing to a goose lying beside him. Wooded landscape. No signature or inscription.

HOWITT (SAMUEL) [c. 1765-1822] Volume containing five Watercolour Drawings.

(30 × 44 cm).

- [1] Partridge Shooting. Two sportsmen with four pointers firing to left at birds. One bird dropping above gate. (Drawing for Plate 14)
- [2] Woodcock Shooting. Sportsman firing towards the left at woodcock; three spaniels. (Drawing for Plate 10)
- [3] Duck Shooting. Two sportsmen on right, one firing towards the left; the second with gun in both hands approaching wounded duck fluttering on the reeds. Three spaniels (two swimming) (Drawing for Plate 18)
- [4] Grouse Shooting. Two sportsmen (one mounted) with three setters, advancing across a moor. (Drawing for Plate 15)
- [5] Snipe Shooting. Three sportsmen on left, one firing towards the right; stream and building beyond. (Drawing for Plate 16)

Each drawing bears the artist's signature. Mounted and bound in half mor.

The original drawings for five out of the twenty superb plates of "Ormes British Field Sports," 1807, the most important sporting book of its kind in existence. They probably date from 1795.

Watercolours.

(28.5 × 42 cm). A series of thirteen of the original, in some cases slightly tinted, sepia drawings for the beautiful aquatint plates in Williamson's "Oriental Field Sports," published by Orme (see Vol. II, Books), which Howitt made from rough sketches by Captain Williamson.

The numbers and titles in the following list are taken from the printed edition of 1807.

- 3. The Chase after a Hog.
- 4. Hog Hunters meeting by surprise a tigress and her cubs.
- 6. The Dead Hog.
- 7. The Return from Hog Hunting.
- 14. Shooting a Tiger from a Platform.
- 15. Driving a Tiger out of a Jungle.
- 17. The Tiger at Bay.
- 23. Shooting a Leopard. (On the reverse is a rough pencil sketch of Plate 4)
- 24. Exhibition of a battle between a Buffalo and a Tiger.
- 29. Death of a bear.
- 32. Chase after a Wolf. (On the reverse is a rough pencil sketch)
- 39. Hunting a Hog deer.
- 40. The Hog Deer at Bay.

Mounted and bound in half red mor.

A remarkable set of drawings by this great sporting painter. Some of them vary slightly from the plates.

Watercolour.

[1] (21.6 × 30.2 cm). The Kill. On the left three hunters jumping a fence and moving towards right, where a huntsman holds a hare in the left hand while keeping off the hounds with the whip in the right. In the background another hunter is clearing a gate.

[2] (22.8 × 29.2 cm). Three hunters and hounds passing through water towards a steep bank. Fox disappearing to the left above a waterfall.

Two remarkably fine watercolour paintings by this great sporting artist. Unsigned.

PLATE 246.

Three Sketches. Watercolours.

(25 × 19 cm).

- [1] Rein Deer, male and female from life, Sept. 1, 1821.
 - [2] Cervus Wapiti. From life.
 - [3] Antelope Fursifer; pronged-horned antelope of Louisiana.
- Signed on lower left.



HOWITT (SAMUEL) [c. 1765-1822] Volume containing five Watercolours and Drawings.

(30 x 44 cm).

- [1] Partridge Shooting. Two sportsmen with four pointers firing to left at birds. One bird dropping above. (Drawing for Plate 14)
- [2] Woodcock Shooting. Sportsman firing towards the left at woodcock; three spaniels. (Drawing for Plate 14)
- [3] Duck Shooting. Two sportsmen on right, one firing towards the left; the second with gun in both hands. A wounded duck fluttering on the reeds. Three spaniels (two swimming). (Drawing for Plate 15)
- [4] Grouse Shooting. Two sportsmen (one mounted) with three setters, advancing across a moor. (Drawing for Plate 15)
- [5] Snipe Shooting. Three sportsmen on left, one firing towards the right; stream and building beyond. (Drawing for Plate 16)

Each drawing bears the artist's signature. Mounted and bound in half mor.

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Signed on lower left.





JACKSON (JOHN) R.A. [c. 1823] Pencil and Watercolour.

(28.5 × 20.8 cm). Portrait of Robert Hills, the celebrated painter of animals and hunting scenes. (See "Fry, W. T.," under Engraving.) Half figure seated, drawing. A small model of a stag on right side.

Highly artistic portrait sketch, which was engraved by W. T. Fry. A proof impression of the print is preserved with this drawing. From the Schöller collection.

JACOBY (JOHANN) (1759) Indian-ink and Wash, some colouring.

(19.5 × 26.8 cm). Shell frame (partially viewed) surmounted by shield of arms and inscribed "Parc d'Eisenstatt a S. A. M^{te} le Prince d'Esterhazy levee et dessinee en 1759 par Jacoby. Gravee par Mart. Tyroff a Nuremb"; gun, spear, hunter's horn, etc., beneath. On the right is a border containing a stag pursued by two hounds, a hunter blowing horn following.

This is the original drawing by Jacoby for a corner ornament on the lower left of an engraved map of the park of Eisenstadt, which is preserved with this drawing.

The engraving by M. Tyroff is in the collection.





KOBELL (WILHELM VON) (1766-1855) Two highly finished Watercolours representing a Boar Hunt.

1. (41 × 54.5 cm). • Boar on extreme left pursued by hunt, of which the two central figures, mounted, consist of a lady wearing blue elbow gloves and waistband, and her male companion. These two are evidently portraits. Hunt servants, one wiping his forehead, follow with leashed hounds. Richly wooded country.

PLATE 247.

2. (40.5 × 55 cm). The boar, facing right, is overcome by the hounds while three huntsmen sound a hallali. Other hunters and hounds approach from the left. The artistic effect of this picture is heightened by the contrast of lurid light and gloomy sky.

These two magnificent paintings by Kobell form the counterpart to two others which are preserved in the Royal Kupferstich Cabinet at Munich, both signed and dated. Paintings by this master are rare and much sought after.

See Nagler, Vol. VII, p. 550.



EPOITEVIN (EUGENE MODESTE EDMUND) (1806-1870) Sepia. Duck Shooting.

(19 × 22.5 cm). An elderly sportsman walking through rushes.

A charming drawing by this famous French painter. Monogram on left.







KOBELL (WILHELM VON) (1766-1855) Two highly finished Watercolours representing a Boar Hunt.

1. (41 × 54.5 cm). Boar on extreme left pursued by hunt, of which the two central figures mounted, consist of a lady wearing blue elbow gloves and waistband, and her male companion. These two are evidently portraits. Hunt servants, one wiping his forehead, follow with leashed hounds. Richly wooded country.

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A charming drawing by this famous French painter. Monogram on left.





Heri 1



C. H. H. H.



M. (A.) English. (Early 19th Century) Watercolour.

(17.5 × 23.3 cm). Party of three sportsmen in flooded country. One sportsman, standing on the top of a large mound, is firing at bird on the right. The second sportsman, wading his way through the water on stilts and long crutch. The third sportsman, with gun and dog, partly kneels against the branch of a tree. Bridge in background. Signed "A. M. M." on lower right.

A curious picture.

MAURER (CHRISTOPH) (1558-1614) Pen and Indian-ink Wash Drawing. Various kinds of Hunting.

(25.6 × 38.8 cm). On the right a sportsman with gun and dog is aiming at a heron; behind, a hunter rides across a small bridge in pursuit of a stag which moves to the right. On the left two fowlers, with net, approach a covey of birds. In the distance is a castle on an island.

From the Sunderland collection (No. 143), 15th June, 1883. See "Maurer (Christoph)" under Engravings, Stag Hunt, Plate 198.

Sepia Drawing. The Month of August.

(22.2 × 19.3 cm). On the right a hunter on foot, with two hounds, moves to the left; on the left is a mounted falconer. In the background two fowlers draw their net over a covey, while a hare is hunted by men and dogs. Above is an allegorical figure and the inscription "Avgst. Mon." "Herbst" upper right. Signed at lower right "C. Maurer." From the Schöller collection.

An excellent and vigorous drawing showing the various kinds of chase as practised in the 16th century. **PLATE 248.**

MERIAN (MATHAEUS) (1593-1650) Pen and Wash Drawing. Stag Hunt.

(9.9 × 14.6 cm). A small stag, moving to the left, is attacked by three dogs, and a horseman who attempts to stab it in passing. Another stag hunt in background. With two collectors' marks on reverse.

MEULEN (ANTOINE FRANÇOIS VAN DER) (1634-1690) Indian Ink and Chalk.

Fox Hunt in the foreground. A fox moves to the right pursued by hounds and cavaliers. In the centre of an extensive background is a large castellated mansion standing in a park. (34.5 × 54.5 cm).

Meulen (van der) was court painter to Louis XIV. See under engravings. Wurzbach says his name was Adam not Antoine and that he was born in 1632. From the Schöller collection.

MIERIS (FRANZ VAN, THE YOUNGER) (1689-1762) Pencil Drawing on blue paper. Sporting Scene.

(25.8 × 35 cm). Upon a bank on the left sits a figure in classical attire, pointing with the left hand to game lying on the ground. A man with gun in right hand holds up a bird. Approaching from right, a third sportsman, shouldering a gun, is leading two hounds.



EUREUTHER (LUDWIG) (1775-1830) Watercolour. Stag Hunt amid richly wooded surroundings.

(29.5 x 44 cm). Stag moves to the left pursued by a single hound and two mounted hunters. Stream and waterfall in background.



PITZ (GEORG EMANUEL) (1775-18?) Indian-ink. Two Hunting Subjects.

1. (18.3 x 23 cm). Die Schau nach der Hochjagd. A prince and his consort viewing the bag surrounded by attendants. Castle in background.
2. (18.3 x 23 cm). Der Jägerhalt. Hunters refreshing under big tree.

UDRY (JEAN BAPTISTE) (1686-1755) Indian-ink and Watercolour, heightened by white paint on brown paper. **PLATE 249.**

(34.7 x 52.3 cm). Wild boar set on by hounds. Signed "J. B. Oudry, 1749" on lower right.



HIZ. See Browne (Hablott Knight)

PYNACKER (ADAM) (1622-1673) Pen and Indian-ink Wash. Stag-hunting scene amid broken country.

(17.4 x 24.2 cm). Stag, pursued by hound, moving towards a mounted hunter coming from the left; a servant running up. Water on right and left. Signed on lower right "Pynacker."



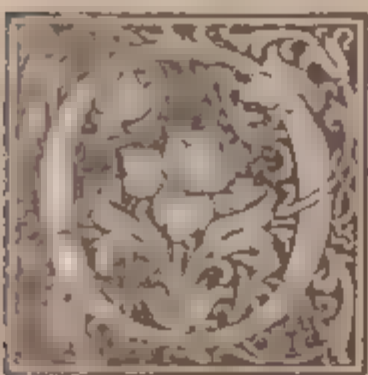


OUDRY (J.B.) A BOAR HUNT 1719



EUREUTHER (LUDWIG) (1775-1830) Watercolour. 1
Hunt amid richly wooded surroundings.

(29.5 x 44 cm). Stag moves to the left pursued by a single hound and two mounted hunters. Stream and waterfall in background.



PITZ (GEORG EMANUEL) (1775-18?) Indian-ink. 1
Hunting Subjects.

1. (18.3 x 23 cm). Die Schau nach der Hochjagd. A prince and his consort viewing a stag surrounded by attendants. Castle in background.
2. (18.3 x 23 cm). Der Jägerhalt. Hunters refreshing under big tree.

LOUDRY (JEAN BAPTISTE) (1686-1755) Indian-ink and Watercolour
heightened by white paint on brown paper. **PLATE 24**

(34.7 x 52.3 cm). Wild boar set on by hounds. Signed "J. B. Oudry, 1749" on lower right.



HIZ. See Browne (Hablott Knight)

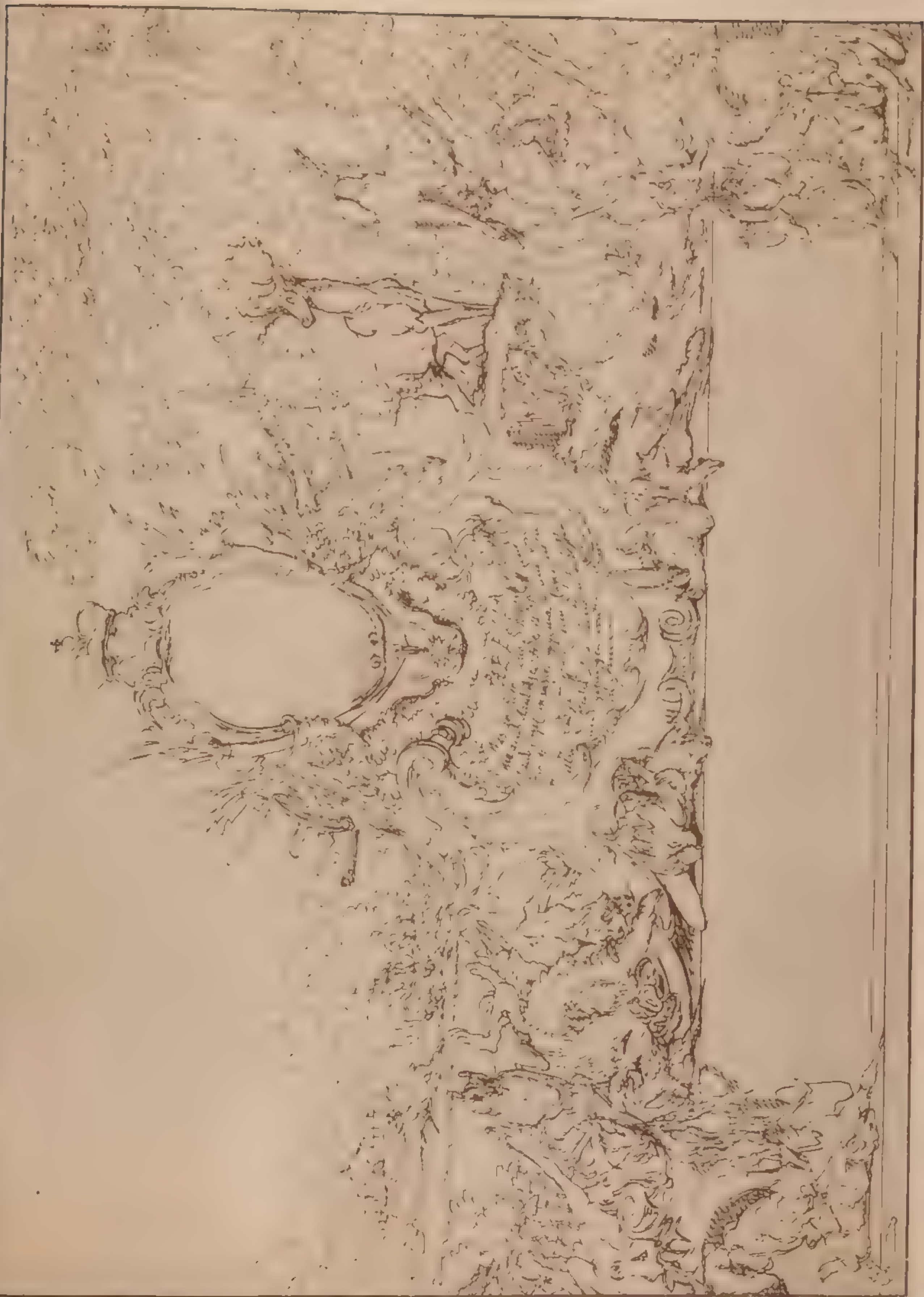
PYNACKER (ADAM) (1622-1673) Pen and Indian-ink
Wash. Stag-hunting scene amid broken country.

(17.4 x 24.2 cm). Stag, pursued by hound, moving towards a mounted hunter coming from the left; a servant running up. Water on right and left. Signed on lower right "Pynacker."





QUIDRY (J. B.) A BOAR HUNT 1749





Johann Elias Ridinger del. in 14. 24. 1738:



ADEN (SALEH PRINCE OF JAVA) (19th Century) Pencil and Watercolour. Two Drawings of Traps.

(c. 21 x 31 cm). 1. A Crocodile trap baited with a live dog. 2. Two kinds of tiger traps. Both signed "R.S., 1849."

Cleverly drawn sketches by a prince of Java who painted many pictures representing lion and tiger hunts which were exhibited in Europe in 1840 and were much admired. See Nagler under "Radan."

REINAGLE (PHILIP) A.R.A. (1749-1833) Watercolour Painting. Grouse Shooting.

(32.5 x 45 cm). Sportsman firing at grouse towards the right; gillie partially visible behind; two pointers; stream below. A highly finished drawing.

RIDINGER (JOHANN ELIAS) Pen and Sepia. Tabella.

(26.8 x 37.3 cm). Was an Roth- und Schwarz wildpret wie auch Raubthier, Feder wildpret und Raubvogel in hochster gegenwart. und von Ihro H. . . . Durchl. dem Regirenden Hr. Hr. Lud. ge. M. . . . v. B. B. . . . selbst in Höchst Dero Landen geschossen und gefangen worden in Anno 17 . . .

PLATE 250.

A study for the rarest of Ridinger's prints (Thienemann 161), of which a reproduction is added to this collection. It varies considerably from the drawing, which is much more graceful. Probably he made the alterations to please his princely patron.

(1698-1767) Sepia. The Curée.

PLATE 251.

(32.6 x 27.4 cm). Hunt servant offering the forefoot of the stag to the Master of the Hunt, who is mounted. Large marquise with ladies. Gentlemen in background. Slip pasted on lower margin of mount, "Johann Elias Ridinger fecit, inv. et del. 1758:" in the artist's handwriting.

From the collection of Sir J. Knowles.

The original drawing for an engraving (Thienemann 100) which is preserved with the drawing, inscribed "Was der Edle Hirsch verendet," . . .

It is highly finished and, quite apart from its artistic value, an interesting document from an historical point of view.

Crayon on toned paper with white and blue colouring.

(36 x 31 cm). Stag and hind struck by lightning. Oval. Inscription underneath the picture "Johann Elias Ridinger fecit, inv. et delineavit A° 1756."

A very fine original sketch, the engraving from which forms No. VI (Ein schwarzes Sturmgewolk) in a set called "Zu den besondern Ereignissen u. Vorfällen bey der Jagd." (See Engravings) Th. 349.

RIDINGER (JOHANN ELIAS)—*continued*

Red Chalk.

(47.7 × 36.5 cm). Huntsman blowing horn, riding toward the left, followed by hounds.

Original drawing for an engraving described by Thienemann No. 115. Out of Ridinger's famous set "Jaeger und Falkoniers mit ihren Verrichtungen."

Crayon on brown paper, heightened with white.

(36.3 × 28.8 cm). Stag leaping towards the left over a fallen tree.

On lower right, "Joh. R. del. 1791 des 18 9^{bis}!" Centre of lower margin, "Anno 1721. Haben Ihro Chur-Fürstl. Durchl. zu Trier. . . ."

Original drawing for a print, No 73, out of the set "Genaue und richtige vorstellung der wundersamstē Hirschē" numbered Th. 315.

Pen and Wash on grey paper, heightened with white.

(30.5 × 28.5 cm). A stag with curiously deformed antlers standing to the left, oak tree behind.

A slip containing the artist's inscription, dated 1729, is pasted on the back of the print.

Original drawing for an engraving numbered Th. No. 253. It is one of a set called "Genaue und richtige Vorstellung der wundersamstē Hirschē." No 11.

Pen and Sepia with Wash.

(27.8 × 36.2 cm). Above, a stag jumping into an enclosed deer park; below are three deer.

On lower left of margin "Johan Elias Ridinger del. 1748, Jan." In centre of lower margin is written "Der Einsprung, an dem Thier-garten!" followed by 6½ lines of text in Ridinger's handwriting.

Original sketch for a print belonging to the set called "Zu den besondern Ereignissen u: Vorfällen bey der Jagd," Thienemann No. 355. This engraving is preserved with the drawing.

Pencil on brown paper with some colouring. Duck Shooting.

(39.2 × 54.5 cm). On the right two sportsmen fire towards the left; behind are three other figures. One is restraining a spaniel while another is in the act of loading a gun. No inscription.

Original drawing for one out of a very rare set of four mezzotints (Thienemann 1142) See under Engravings.

Two Drawings in Pen and Wash, heightened with white. Stag Hunt.

1. (35 × 56 cm). On the right a stag, with antlers lowered, confronts a pack of hounds. Several huntsmen with horns and whips are seen around.

Lower left, "Joh. Elias Ridinger fec. inv et del: 1746." In centre of lower margin the inscription "Der Hirsch stellt sich zur Wehre . . ."

2. (31.8 × 54.8 cm). Stag moving to left pursued by hounds and three mounted hunters with horns. Man with hat in right hand resting against tree in foreground. Large tree in centre.

On lower left: Elias Ridinger fec. et del. 1750. With seven-line MS. inscription headed "Die Anjagt des Hirschen, Wie derselbe, mit den Lancier-Hunden, aus seinem Stand gesprengt wird!"

Our two pictures are different versions of two prints, Thienemann Nos. 60 and 56, appearing in what is sometimes considered to be the master's most beautiful work, called "Die Parforce Jagd des Hirschen." The drawings are of extra ordinarily fine quality and richer in composition than the prints they resemble. The inscription on No. 2, in Ridinger's own handwriting, has the same meaning as the inscription on the engraving but is differently worded.

RIDINGER (JOHANN ELIAS)—continued

Pen and Wash on green paper, heightened with white.
Heron-hawking.

(36 × 29 cm). Two hawks striking a heron on right. Two falconers, one with lure, running up from the left. Horse standing by. No inscription.

Original drawing for an engraving described by Thienemann under No. 136 out of a set called "Jaeger und Falkoniers mit ihren Verrichtungen."

Pen and Wash on green paper, heightened with white.

(27 × 26 cm). A pointer standing in front of a hare. Lower left, "Johann Elias Ridinger inv. et delineavit 1758."

Appealing original drawing for an engraving numbered No. 101 by Thienemann. It belongs to a set of four similar prints called "Vorstehende Hühnerhunde." From the Baillie-Grohman collection. See his "Sport in Art," Fig. 218, p. 321.

Pen and Sepia with Wash.

(22.6 × 37.2 cm). A representation of a badger trap. Lower left margin, "Joh : Elias Ridinger fecit. inv. et del : 1748. Febr.:"

Original drawing for an engraving out of a set called "Nach der Natur entworffene Vorstellungen Wie alles Hoch- und Niedere Wild . . ." entitled : "Zwang-Falle vor dem Bau eines Tachsen," Thienemann No. 92.

Pen and Sepia. Wild Boar Hunt.

(33.5 × 24.8 cm). Boar moving to the right attacked by seven hounds. Inscription lower left, "Johann Elias Ridinger fec. inv. et delineavit 1757, Augusta Vindelicorum."

Provenance : Coronet over star on back of picture.

A very attractive drawing full of swift movement.

Tempera Painting. A Target.

(75 cm. diameter) In the centre is a bull's eye ; the space around is occupied by a fallen stag, a hound, gun and forest trees, surmounted by a bust of Diana.

This drawing is a re-arrangement of the title of one of Ridinger's monumental works on stage called "Genaue und richtige Vorstellung der wundersamstē Hirschē." "Augsburg, 1768." See Thienemann No. 242

Pen and Sepia.

(23 × 17.5 cm). Dog with hooded hawk and dead game. Inscription "J. E. Ridinger inv. et del. 1756" on lower left.

Original drawing for an engraving (Th. 308) or No 66 out of the "Genaue und richtige Vorstellung der wundersamstē Hirschē," which is of peculiar interest, as it might be the title page to "Jaeger und Falkoniers mit ihren Verrichtungen" which Thienemann mentions under No. 113, but says he has never seen.

ROMANO (GIULIO) called Romano, his real name was Pippi (Giulio)
(1492-1546) Pen and Bistre.

(30.5 × 54.8 cm). The Hunt of the Calydonian Boar.

From the collection of the Earl of Pembroke and Montgomery at Wilton.

Arthur Strong suggested that this study was probably made for some subordinate part of the decoration of the Palazzo del Te, and added that the artist has succeeded in rendering with a few well-poised strokes the momentary rush and hurry of the scene. This subject was engraved by Franz Lonsing in 1772 under the title of "Meleager and Atalanta" This engraving is preserved with the drawing.

ROOKER (MICHAEL ANGELO) [c. 1787] Watercolour. *The Sporting Lady*.
(16.6 × 21.2 cm). The lady with gun on left shoulder and game fastened to right side, faces right. Male figure, pointing with right hand, stands on the lady's right. Huntsman in background. Dog on right.

Original sketch for "The Sporting Lady," an engraving printed for Robert Sayer, 53, Fleet Street, 14 Augst, 1787, which is preserved with the drawing.

ROWLANDSON (THOMAS) (1756–1827) Pen and Watercolour. *The Last Chase*.

(12.7 × 20.7 cm). On the left a fallow buck at bay surrounded by hounds; on the right the hunters, led by Death, sweep over the edge of a steep bank.

This is the original drawing for the plate facing p. 23, in W. Combes' "The English Dance of Death," London, 1815.

Watercolour. *Caricature of a French Hunt*.

(37.5 × 52.4 cm). The chase moves to the left. A fallow buck is pursued by six hunters and ten hounds. Another hunter having parted company with his steed is in imminent danger of being savaged by the pack. Signed "Rowlandson 1792."

PLATE 252.

A very important humorous picture drawn in this famous caricaturist's best style.

Pen and Ink Sketch. *The Meet*.

(37.8 × 50.5 cm). Group of eight hunters with pack of hounds. One hunter inspecting a horse's shoe. Farmer standing in background. Unsigned.

Original drawing for No. 1 of a set of four coloured engravings. (See under Engravings, page 151)

Pen and Ink Sketch.

(29 × 35.8 cm). Group of four hunters moving to left and approaching post and rails. Hounds running hard in front; another hunter on the right. Unsigned.

RUGENDAS (GEORG PHILIPP) (1666–1743) Two Red Chalk Drawings with black line borders.

1. (22.8 × 36.3 cm). Wild Duck Shooting. Two sportsmen firing towards birds flying to the left. A third sportsman kneeling; two dogs on right.

2. (22.7 × 36.4 cm). Bear Hunt. Contest between two bears and four hunters armed with spears; eight dogs attacking. Another bear attacked by three mounted huntsmen and two hounds in the background.

On the verso of both drawings is a label inscribed "G. Ph. Rugendas Sen. fecit." and the mark of Christian Hammer of Stockholm.

RUGENDAS (GEORG PHILIPP, JUN^R) (1701–1774) A pair of Pen and Indian-ink Wash Drawings.

1. (25 × 18.7 cm). Huntsman with hounds. The man stands between two dogs, holding one dog by the ear, at the same time leaning against the second which sits on a piece of masonry. A greyhound rests on the ground on the right. Mounted falconer in distance. Signed "G. P. Rug. Junior invenit. A. 1736."

2. (25 × 18.5 cm). Hunter with spoils. The hunter is sitting towards the left, looking to the right, restraining a dog with right arm; in his left hand is a dead bird. A second dog and dead game lie at his feet. Other hunters in background.

Signed in lower left margin "G. Rug. Junior invenit. A. 1736."

RUTHART (CARL ANDREAS) [c. 1640 – c. 1672] Pencil Drawing. *Stag Overcome by Dogs*.

(20.3 × 23.7 cm). The stag rests on its right side; the left hind leg is raised off the ground. Three dogs attack the head, shoulder and side of the stag.

A beautiful drawing by a great artist who painted many hunting subjects.



ANGELLO (ALL ANGELO) [c. 1787] Watercolour. The Sporting Lady. (22.5 x 26.7 cm). The lady with gun on left shoulder and game fastened to right side, faces right. Mounted on a white horse, stands on the lady's right. Huntsman in background. Dog on right. This is the original drawing for "The Sporting Lady," an engraving printed for Robert Sayer, 53, Fleet Street, 14 Ave. It is accompanied with the drawing.

THOMAS (THOMAS) (1756-1827) Pen and Watercolour. The Chase. (27 x 26.7 cm).

On the left a fallow buck at bay surrounded by hounds; on the right the hunters, led by a horseman, gallop over the edge of a steep bank.

This is the original drawing for the plate facing p. 23, in W. Combes' "The English Dance of Death," London 1815.

Watercolour. Caricature of a French Hunt.

(27.5 x 22.4 cm). The chase moves to the left. A fallow buck is pursued by six hunters and ten hounds. A hunter having parted company with his steed is in imminent danger of being savaged by the pack. Signed "Rowland 1792."

PLATE 200

A very important humorous picture drawn in this famous caricaturist's best style.

Pen and Ink Sketch. The Meet.

(17.8 x 20.5 cm). Group of eight hunters with pack of hounds. One hunter inspecting a horse's shoe. Another standing in background. Unsigned.

Original drawing for No. 1 of a set of four coloured engravings. (See under Engravings, page 151)

Pen and Ink Sketch.

(29 x 35.8 cm). Group of four hunters moving to left and approaching post and rails. Hounds running in front; another hunter on the right. Unsigned.

RUGENDAS (GEORG PHILIPP) (1666-1743) Two Red Chalk Drawings with black line borders.

1. (22.8 x 36.3 cm). Wild Duck Shooting. Two sportsmen firing towards birds flying to the left. A third sportsman kneeling; two dogs on right.

2. (22.7 x 36.4 cm). Bear Hunt. Contest between two bears and four hunters armed with spears; one attacking. Another bear attacked by three mounted huntsmen and two hounds in the background.

On the verso of both drawings is a label inscribed "G. Ph. Rugendas Sen. fecit." and the mark of Christian H. Stockholm.

RUGENDAS (GEORG PHILIPP, JUN^R) (1701-1774) A pair of Pen and Indian-ink Wash Drawings.

1. (25 x 18.7 cm). Huntsman with hounds. The man stands between two dogs, holding one dog by the collar the same time leaning against the second which sits on a piece of masonry. A greyhound rests on the ground on the right. Mounted falconer in distance. Signed "G. P. Rug. Junior invenit. A. 1736."

2. (25 x 18.5 cm). Hunter with spoils. The hunter is sitting towards the left, looking to the right, restraining a dog with right arm; in his left hand is a dead bird. A second dog and dead game lie at his feet. Other hunters in background.

Signed in lower left margin "G. Rug. Junior invenit. A. 1736."

THART (CARL ANDREAS) [c. 1640 - c. 1672] Pencil Drawing. The Stag Overcome by Dogs.

(20.3 x 23.7 cm). The stag rests on its right side; the left hind leg is raised off the ground. Three dogs attack the head, shoulder and side of the stag.

A beautiful drawing by a great artist who painted many hunting subjects.



ROWLANDSON (TH. THE FRENCH HUNT 1792

Fig. 11. - The two skeletons.





(G. R.) or S. (R. S.) [Probably c. 1820] Watercolour. Fox Hunt.

(25.5 x 47 cm). Monogram in right hand corner.

Attractive painting of a fox hunt by an unidentified English artist. Hunters and pack coming from left, fox in view on right. Boy sitting on small gate, sheep in foreground.

S. (M.) Pen and Ink Sketch. (1557) Hawking.

(15 x 20.6 cm). A falconer, accompanied by a dog, crawling with a lure towards a hawk which has just killed its prey. On the right a horse tied to a tree. Across the upper part of the drawing is inscribed "Im 1557 Jar den 30 November. M. S." On the reverse the mark "S. 2554."

From the Schöller collection.

Excellent German work, the fine artistic quality of which reminds us of Hirschvogel.

PLATE 253.

SCHELLINKS (DANIEL) (1634-1701) Indian-ink and Sepia Wash. Sporting Scene.

(21.2 x 27.8 cm). Centre, three figures, one dismounted, firing to right at birds; a falconer and mounted hunter who is blowing a horn. Two mounted hunters approach from the left.

From the Lanna sale. Signed D.S 1655 in right lower corner.

A very artistic drawing.

SHEPHEARD (GEORGE) (1801) Watercolour.

(26 x 17.2 cm). Portrait of gamekeeper to John Elwes, Esqr., July, 1801. Colesborne, Gloucestershire.

SNYDERS (FRANZ) (1579-1657) Red and Black Chalk; Greenish Wash.

(47 x 65 cm). Four large hunting subjects.

1. Wild boar beset by dogs. The boar rests on its right side, an ear being seized by two dogs, two others being crushed beneath its weight. A dog is being hurled into space from the left flank of the boar. Two dogs lie dead; several more rush to attack.
2. Stag moving to right is brought down by numerous dogs. The left foreleg of the stag rests across the body of one hound while the right leg is held by the jaws of another, which has been overturned. Two hounds attack the head and flank of the animal while others are in pursuit.
3. Bear beset by dogs. The bear rests on his hindquarters, holding a dog in both front paws, and hurling one away with his jaws. One hound lying dead; others attacking.
4. Bear and dogs. The bear holds a hound in either paw at the same time crushing one of the dogs with his jaws. Two hounds lie dead, another is held by the bear's weight; more hounds attack, one of which has buried his teeth in the bear's right ear.

Imposing drawings. From the Schöller collection.

SONDERLAND (J. B.) [c. 1843] Indian-ink.

(35 × 53.2 cm). Original drawing for a plate called *Le Vol du Heron II.* Lith. by J. Dillmann in the "*Traité de Fauconnerie*" by H. Schlegel et A. H. Verster de Wulverhorst. Leiden et Düsseldorf, 1844—1853. See Vol. II, Books, Plate 121. Signed Sonderland fec. on lower left.

A beautifully finished picture of a hawking scene in the neighbourhood of the Royal Castle of Loo in Guelderland in Holland. Sonderland painted this picture *ad vivum*. It is one of two belonging to the above-named work. The central figure in our drawing represents the then Prince of Orange, later on King of Holland.

SPAHR (JOHANN) (1812) Body Colour.

(48.5 × 69.3 cm). *Groses Festin Jagen bei Beben Hausen.* Nach der Natur den 9^{ten} Novmbr. 1812 von Johann Spahr.

From the collection of Edmund von Autenrieth.

A fine painting of a celebrated court hunt of King Frederick of Württemberg. In centre of lower margin an oval medallion showing a boar hunt. The same subject in a different form has been engraved and printed in colours. See Müller (Fr.) under Engravings and Plate 202.

STIMMER (TOBIAS) (1534-1587?) Pen and Ink Sketch.

(15 × 20.2 cm). A hunter with chamois on his shoulder and dogs at side is swinging himself across a ravine with an alpenstock.

The word "TERA" is inscribed across the upper part of the drawing.

On the reverse is another pen drawing, depicting a bear hunt in which an animal is being driven from its lair by means of a firebrand. The word "IGNIS" occurs on the upper right.

A Pen and Ink Drawing. Stag Hunt.

(16.8 × 18.5 cm). In the foreground a fallen stag is attacked by dogs while a hunter, on the right, and another mounted, approach with swords to give the final coup. A carriage, ladies and grooms are seen in the background.

Signed, 15 F 70 lower centre.

A Swiss artist who was born in Schaffhausen. See Vol. II, Stimmer (T.) and Maurer (C.) *Künstliche Wolgerissene Figuren*, 1605, and Vol. I, du Fouilloux, *New Jaegerbuch*, 1590.

Pen and Wash Drawing on blue-grey paper, in frieze form. Stag Hunt. [c. 1570]

(10.5 × 31.5 cm). Stags moving to the right pursued by two mounted hunters with dogs. On the left a hunter on foot, with leashed hound, and another hunter concealed behind a tree firing a gun at a stag. Signed lower left "F" in white.

PLATE 254.

From the Lanna collection, with his mark.

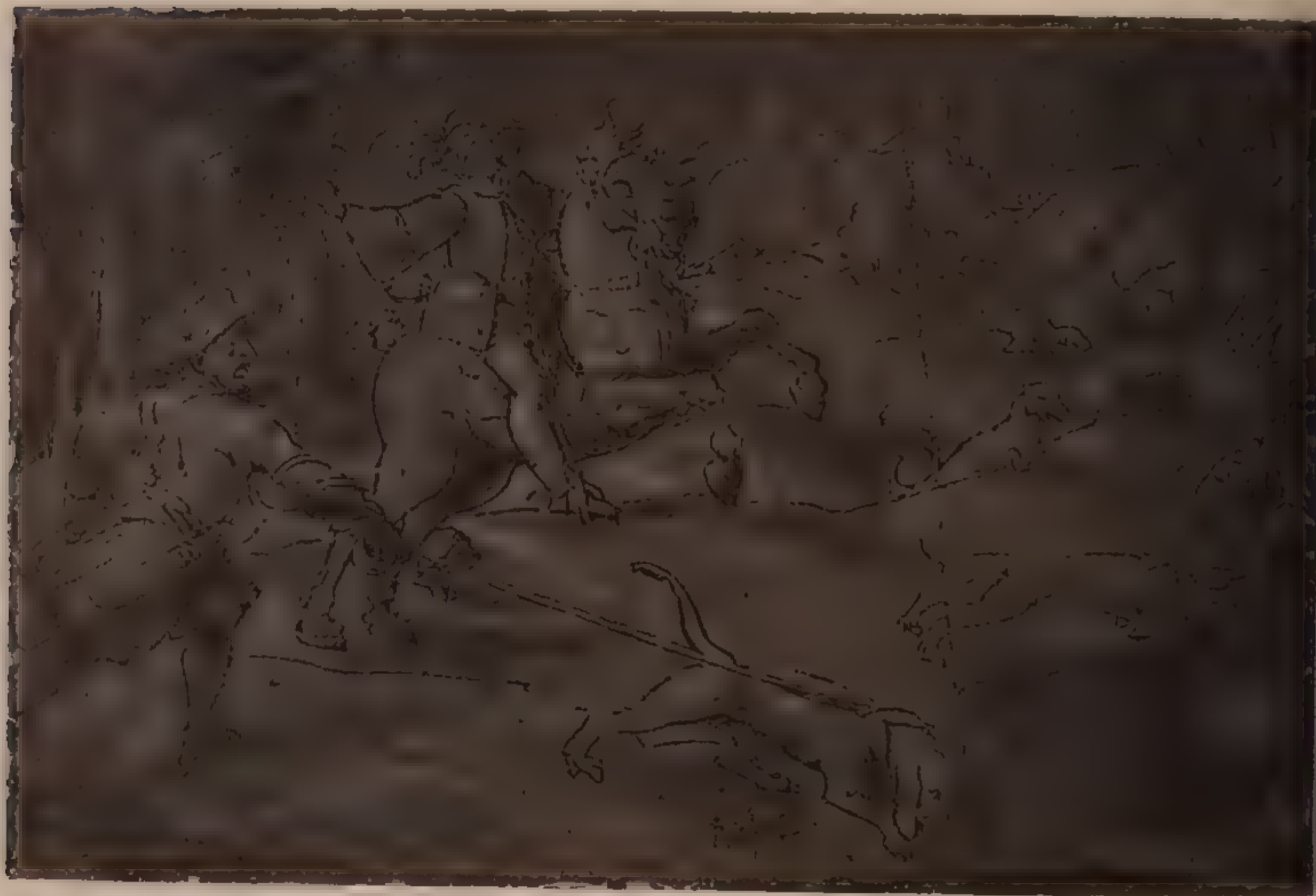
A highly important drawing. With the exception of one Moghul drawing (Plate 260) there is no other amongst the drawings in this collection which conveys so vividly the speed which such hunts attained at times.

STRADANUS (JOANNES) (JAN VAN DER STRAET) (1536-1605) Pen
and Bistre with Indigo or Sepia Wash.

Twenty-five original drawings for his famous work called "Venationes Ferarum, Avium, etc.," Antwerp, 1578. See Vol. II, Books. "Venationes Ferarum," second part. The numbers in brackets are those in this book to which the drawings correspond.

SONDERLAND (J. B.) [c. 1843] Indian-ink.

(35 × 53.2 cm). Original drawing for a plate called *Le Vol du Heron II*. Lith. by J. Dillmann in the "*Traité de Fauconnerie*" by H. Schlegel et A. H. Verster de Wulverhorst. Leiden et Düsseldorf, 1844—1853. See Vol. II, Books, Plate 121. Signed Sonderland fec. on lower left.

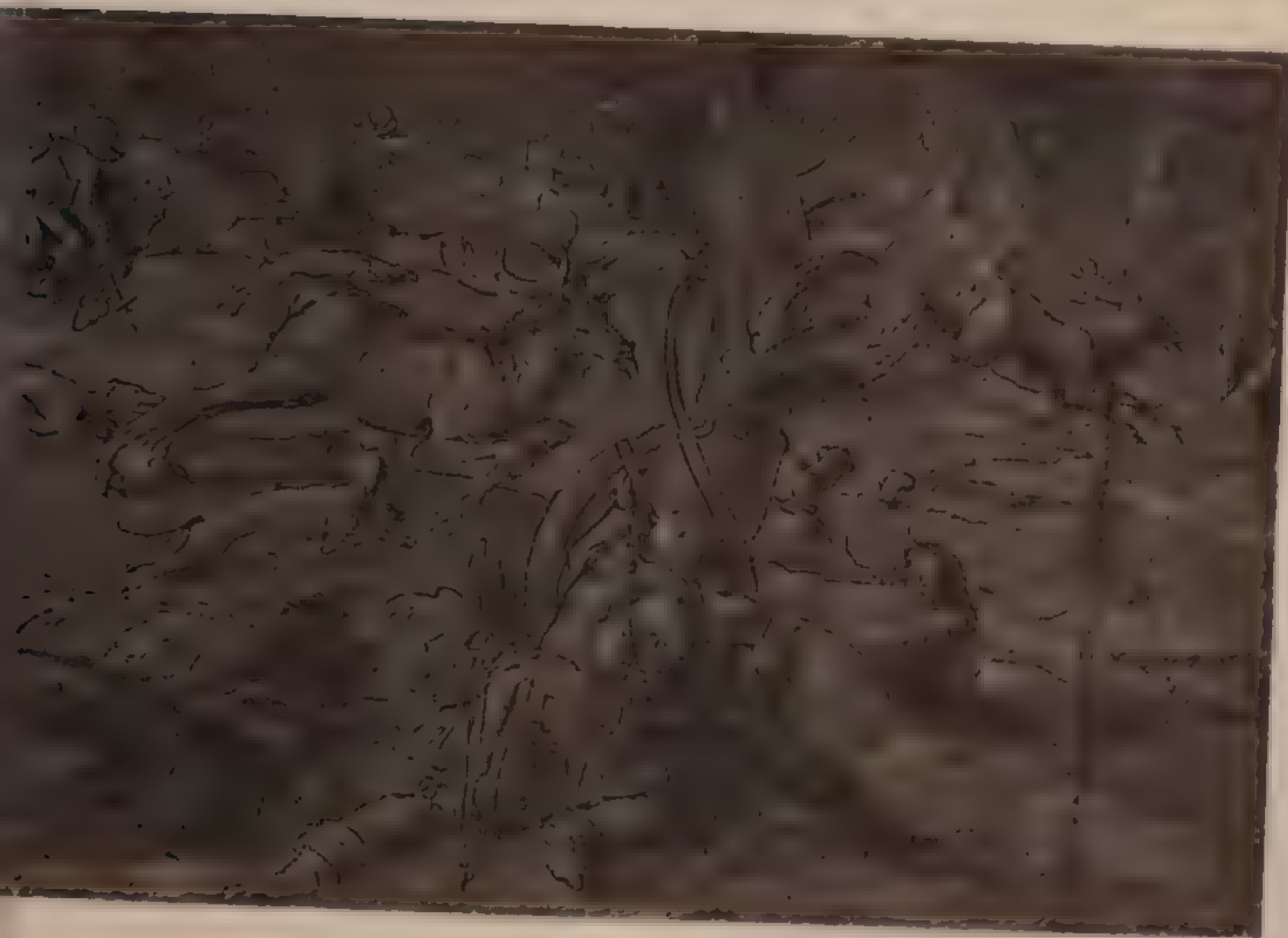


STIMMER (TOBIAS)

STRADANUS (JOANNES) (JAN VAN DER STRAET) (1536-1605) Pen
and Bistre with Indigo or Sepia Wash.

Twenty-five original drawings for his famous work called "Venationes Ferarum, Avium, etc.," Antwerp, 1578. See Vol. II, Books. Venationes Ferarum, second part. The numbers in brackets are those in this book to which the drawings correspond.

PLATE 254



HUNT [C. 1570]

SONDERLAND (J. B.) [c. 1843] Indian-ink.

(35 × 53.2 cm). Original drawing for a plate called *Le Vol du Heron II*. Lith. by J. Dillmann in the "*Traité de Fauconnerie*" by H. Schlegel et A. H. Verster de Wulverhorst. Leiden et Düsseldorf, 1844—1853. See Vol. II, Books, Plate 121. Signed Sonderland fec. on lower left.

STRADANUS (JOANNES) (JAN VAN DER STRAET) (1536-1605) Pen and Bistre with Indigo or Sepia Wash.

Twenty five original drawings for his famous work called "Venationes Ferarum, Avium, etc.," Antwerp, 1578. See Vol. II, Books "Venationes Ferarum, second part." The numbers in brackets are those in this book to which the drawings correspond.

- | | | | |
|------|-----------------|---|---|
| 1. | (20.3 x 30 cm). | Drawing for engraved second title in which is inserted the printed title "Cosmos Med: Magn: Etrurie Dux cum nobilissimis artificum omne genus operibus urbem . . . 1578." | |
| (26) | 2. | (20.5 x 29 cm) | Sic talone cadit pennas trepidantibus icta . . . |
| (9) | 3. | (21 x 29.5 cm). | Sic per et incultos saltus venatibus aptos . . . |
| (15) | 4. | (21 x 30 cm). | Sic capiunt Ibices laqueo sic cupide terram . . . Signed lower right. |
| | 5. | (21.8 x 31 cm). | Sic inter dumos, pregrandi corpore ceruos . . . Signed lower right. [See Note] |
| (11) | 6. | (21 x 29.5 cm). | Sic ovis occide lupus extis fallitur, arcto . . . Signed lower left. |
| (21) | 7. | (20 x 28 cm). | Obruitur saxis Taxus, laqueisque doloris . . . Signed lower right. |
| (31) | 8. | (20.8 x 30 cm) | Rembus aut iaculis capitur sic sepe Palanibes . . . Signed lower right. |
| (10) | 9. | (19.5 x 27.5 cm). | Sic canibus spiculisq. lupos sectantur agreste . . . Signed lower left. |
| (32) | 10. | (20.2 x 29.5 cm). | Intentus merulis Adeeps, sic retia tendit . . . Signed in centre |
| (8) | 11. | (20.2 x 29.4 cm). | Sic truculentus aper meditatus squius in ira, . . . |
| (37) | 12. | (19.5 x 27.5 cm). | Mellis apes adde sic crebris ictibus artem . . . Signed lower centre. |
| (14) | 13. | (19.5 x 29 cm). | Sic bove in tholo connecti sulphuris icta . . . Not engraved, a variation of the print. |
| (6) | 14. | (19.5 x 27.5 cm). | Pellibus hirsutos, et duros unguibus visos . . . Signed lower centre. |
| (33) | 15. | (20.3 x 30.2 cm). | Cereas sic torto capatur Ficedula reti . . . Signed lower right. |
| (34) | 16. | (19.8 x 27.3 cm). | Sic fluvialis anas capitur cane, fulmine ictu . . . Signed lower right. |
| (30) | 17. | (20.2 x 29.5 cm) | Vere boves operit, clam sturnos fallit edares . . . Signed lower left. |
| (13) | 18. | (20 x 29.5 cm). | Sic canibus celeres agitant in retia cervos . . . Signed lower right. |
| (28) | 19. | (19.5 x 28 cm). | Rustica sic Perdix laqueis vel retibus ampli . . . Signed lower centre. |
| (17) | 20. | (19.8 x 27.5 cm) | Ignibus accersis Antris Vulpecula fallax . . . Signed lower left. |
| (5) | 21. | (20 x 29 cm). | Sic capitur gladijs, et acule cupidis hastis . . . Signed lower left. |
| (27) | 22. | (20.3 x 27.7 cm). | Aucupe sic verso, fallaci Buteo visco . . . Signed lower right. |
| (16) | 23. | (20 x 29.2 cm). | Per iuga summa petunt imbelles corpore damis . . . Signed lower right. |
| (36) | 24. | (19.8 x 27.9 cm). | Planior aequato cum facta est area tergo . . . Signed lower centre. |
| (29) | 25. | (20.5 x 30 cm). | Sic per secta repens venator consita dumis . . . Signed lower right. |

PLATE 255.

Mounted and bound in brown mor.

From the Baillie-Grohman collection, with his mark on each drawing.

Unique. All drawings by Stradanus are rare. This set of original drawings for his only printed work on the chase — the most popular work on hunting in the 16th century — was the outstanding feature of the great sportman's collection. See Baillie-Grohman "Sport in Art," London, pp. 115-145 and pp. 395-402. Illustrations of most of these pictures are given therein, and a full description of Stradanus's work may be found in this *Iconography of Sport*. Baillie-Grohman states that the drawings date from 1570, an opinion which we share, because they were originally drawn for tapestries to decorate the Villa at Poggio-a-Cajano belonging to Cosimo de' Medici. Our No. 5 is the drawing for No. 4 out of an additional set of 6 numbered plates by Stradana, which was published by him in 1576 in collaboration with Adr. Collaert.

Inserted in this volume is a portrait of Stradanus by Hendrik Goltzius. See Nagler, Vol. VI, p. 10.

Pen and Sepia Wash. Bear Hunt.

(35 x 52 cm). On the right two hunters, on foot, are dispatching a bear beneath which lies one of their companions; three dogs attack. In the background a second bear is seen overwhelmed by mounted hunters and dogs. On the left, near a tree, are two mounted hunters, while on their right stands a third hunter armed with sword and spear. Wood and castle in distance.

A cartouche in the centre is inscribed Jan Stradan., but this signature does not appear to be contemporary.

The treatment of the subject recalls the work of A. Tempesta (1555-1630, who was a pupil of his and worked with him in Florence. See Tempesta under Drawings and Engravings.

STRASSGESCHWANDTNER (ANTON) [c. 1860] Pencil Drawing.

(23.5 x 34.8 cm). Hunter pursued by bear while crossing ravine on fallen tree trunk. Signed "Tony Strassgeschwandtner" lower right.

Original sketch for plate 15 of the "Jagd-Abenteuer."



EMPESTA (ANTONIO) (1555-1630) Pen and Sepia. Stag Hunt.

(39 × 54.5 cm). On the left a wild boar moving to the right is attacked by dogs and two mounted hunters who are in the act of dispatching it; a third hunter holds a dog by a leash. In the background is a wood towards which a stag moves to the left. On the right a wolf and bear are in conflict with hunters and dogs. Signed in right hand lower corner.

A large impressive drawing by this early master who specialised in depicting hunting scenes. It is full of action and conveys a vivid idea of the methods of chasing wild animals in the 16th century. From the Barnard Rodgers collection.

TOWNLEY (CHARLES) (Born 1746 in London) Tinted Pencil Sketch.

(36 × 51.2 cm). Two mounted sportsmen carrying guns, with pointers and setter moving to the left. Signed on lower left.

From the Bradbury collection. Mr. Bradbury was an intimate friend of the artist.

TRIGGER (G.) [c. 1840] Pencil Sketch.

(12.8 × 19.3 cm). "Have a care, then, will'e" (keeper punishing hound) Signed on lower left.

Original pencil drawing for a plate lithographed by Thomas Fairland for the editor of the "Bengal Sporting Magazine" bearing the same title. This plate and its companion, entitled "Toho to'em, Puppies," are preserved with the drawing.



FIG. 2. ENIGMA OF KUNAWARIB





EMPESTA (ANTONIO) (1555-1630) Pen and Sepia.
Hunt.

(39 × 54.5 cm). On the left a wild boar moving to the right is attacked by dogs mounted hunters who are in the act of dispatching it; a third hunter holds a dog by a the background is a wood towards which a stag moves to the left. On the right a wolf are in conflict with hunters and dogs. Signed in right hand lower corner.

A large impressive drawing by this early master who specialised in depicting hunting. It is full of action and conveys a vivid idea of the methods of chasing wild animals in the 16th century. Bernard Rodgers collection.

TOWNLEY (CHARLES) (Born 1746 in London) Tinted Pencil Sketch

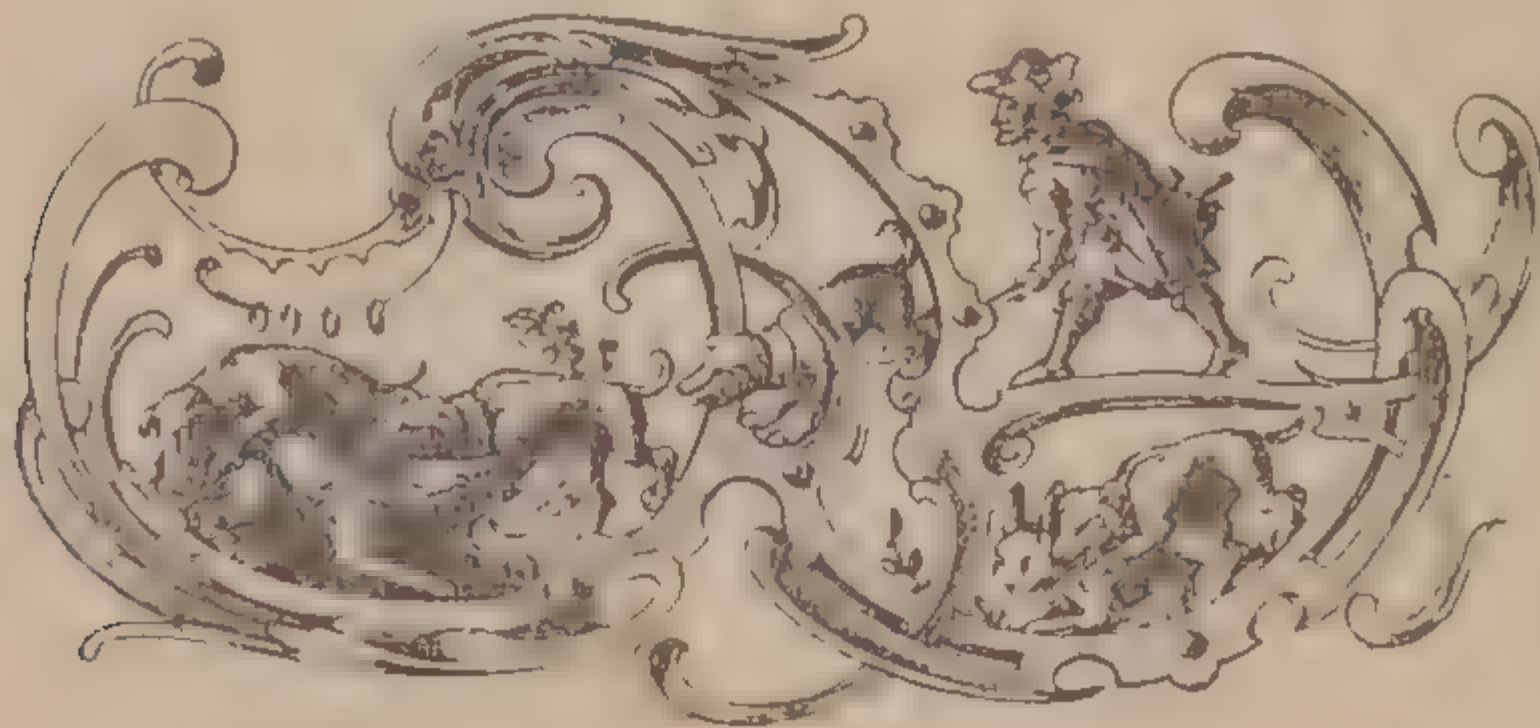
(36 × 51.2 cm). Two mounted sportsmen carrying guns, with pointers and setter moving to the left. lower left

From the Bradbury collection. Mr. Bradbury was an intimate friend of the artist.

TRIGGER (G.) [c. 1840] Pencil Sketch.

(12.8 × 19.3 cm). "Have a care, then, will'e" (keeper punishing hound) Signed on lower left.

Original pencil drawing for a plate lithographed by Thomas Fairland for the editor of the "Bengal Sporting Mag" bearing the same title. This plate and its companion, entitled "Toho to'em, Puppies," are preserved with the





ST. ADAMUS J. OVALINO C. 1875



VERNET (HORACE) (1789-1863) Indian-ink with Brown Colouring. Stag Hunt.

(34.8 x 48.6 cm). On left, stag is moving to the right pursued by hounds; beyond, two huntsmen, one with horn; in the right foreground is a "valet de chiens" with four hounds; in distance a river and weir. Signed "Horace Vernet" right lower corner, but probably drawn by one of his pupils.

Watercolour. Roedeer Hunting.

(14 x 19 cm). Sportsman in centre dragging a dead roebuck to right. Horse standing on right, two pointers resting after the run. Mountainous landscape.

A very beautiful drawing by this great artist. The picture has been lithographed by F. Delpech and is included in an album called "Croquis Lithographiques par H. Vernet, 1818." See "Vernet (H.) under Books, Vol. II.

VINCKBOONS (DAVID) (1578-1629) Pen and Indian-ink Wash.

(22 x 35 cm). Landscape richly wooded on left, through the trees can be seen a church and other buildings; on the right flows a river, on the further bank of which a castle stands high. In distance a town. A stag is being pursued from the left. Numerous people are engaged in hawking.

The bird, which Vinckboons often used as a symbol, can be seen to the left of the first tree in the right-hand branch of the largest tree. The inscription "Breugel" in lower centre seems to have been added later on. The watermark is similar to N° 15748 Rostoff, 1555, in Briquet, Les Filigranes.

Pen and Indian-ink Wash heightened with white. Wild

Boar Hunt.

(24.5 x 38.2 cm). On the right in a wooded park are two wild boars moving to the left, where are seen numerous hunters and dogs. One hunter is drawing his bow in the direction of the foremost animal. Two women on the extreme left. Signed at lower left.

VINNE (JAN VAN DER) (1663-1721) Two Watercolours on vellum.

Pendants, measuring (c. 22.5 x 30 cm).

1. Stag Hunt. On the left a stag moves in water, to the left, closely pursued by hounds. On the right two mounted hunters, one blowing horn, follow. In the background are seen two hunters (one lady) moving from the opposite direction.

2. An encampment. In centre a horseman moving to the right from a large tent. On left woman with lady. Two dogs in foreground. Signature on lower left.

Two fine paintings full of movement.

VINNE (JAN VAN DER)—*continued*

Indian-ink Drawing. Hawking.

(10.8 × 15 cm). Party of six mounted falconers, two figures on foot and dogs. Hawks and heron above. Signed on lower left "Jan van der Vinne."

A charming little hawking picture which gives a very good idea of the way in which this sport was practised in the 17th century. Van der Vinne painted and drew hunting, racing and military scenes and lived some time in London. His drawings are masterly and much esteemed.

Crayon drawing heightened with white. Stag Hunt.

(23.5 × 36.3 cm). Six hunters (one lady) and eight hounds pursue a small stag towards the left. Signed on lower left.

VRANCX (SEBASTIAN) (1573-1647) Pen and Water Colour. Stag Hunt.

(30 × 67.5 cm). A company of hunters, male and female, concealed behind screens of linen erected on the outskirts of a wood, fire upon the stag, while others are pursued by hounds.

PLATE 239.

From the Liphart collection.

A superb picture both as regards the representation of a medieval stag hunt as well as for the excellence of the drawing, the composition and the delicacy of its colouring.





ANNEWETSCH (HANS GEORG) (1555-1621) Pen and Indian-ink Wash. Boar Hunt.

(10.3 x 35.2 cm). In the centre a wild boar, facing left, stands over the prostrate body of a hunter. Two dogs attack the boar while hunters mounted and on foot, with other dogs, hasten to the rescue. A spirited drawing in frieze form by this Swiss painter. Monogram on reverse of drawing. From the collection of J. G. Lumnitzer in Brünn. Rare.

WERNER (A.) [c. 1840] Watercolour. Hare Shooting.

(27.3 x 21.5 cm). Old sportsman, seated and holding an exceptionally long gun, waiting for hares on the outskirts of a wood.

WINTTER (JOSEPH GEORG) (1730-1789) Drawings.

Nine water colour drawings, the original subjects afterwards engraved and appearing as Nos. 2, 3, 4, 5, 6, 7, 8, 11 and 12 in "Das aufsetzen oder Wachsthum des Hirschgeweihs" 1787.

(25.2 x 19.3 cm). Mounted and bound in half parchment with label inscribed "The Growth of the Horns of the Red Deer. Io. Geo. Wintter 1787."

Drawings.

A large book containing twenty drawings by this artist. It measures 59.5 x 46.5 cm.

1. (30.2 x 47.8 cm). Dead stag being loaded into a farm cart. On left mounted hunters and cavaliers and two [huntsmen attending to injured hounds.
2. (19 x 22 cm). Stag and Hind.
3. (20 x 31.2 cm). Stag running.
4. (35.5 x 29 cm). Two sportsmen calling roebuck. Signed 1780. Oval shape.
5. (15 x 13 cm). Roebuck. Signed 1785.
6. (14.7 x 19 cm). Falling stag. Signed 1789.
7. (30.5 x 42.5 cm). Wolves attacking horses. Signed 1788.
8. (20 x 33 cm). Stag Chase.
9. (29.5 x 41.5 cm). Hounds and two sportsmen attacking aurochs. Signed 1782.
10. (15.5 x 26 cm). Hound attacking wild boar.
11. (19.3 x 29.6 cm). Wild boar and three hounds.
12. (10 x 14 cm). Lioness.
13. (13.8 x 24.8 cm). Roebuck and greyhounds.
14. (16.2 x 26.5 cm). Wolves attacking aurochs.
15. (15 x 20.5 cm). Boar Hunt. Signed 1777.
16. (17 x 20.8 cm). Boar Hunt.
17. (14.5 x 19 cm). Sleeping dog. Signed 1786.
18. (18 x 21.5 cm). Greyhound with hare. Signed 1783.
19. (18 x 15 cm). Hare Hunting.
20. (13 x 16 cm). Young Stag in velvet.

J. G. Wintter was attached to the court of Bavaria in 1784 as court painter of hunting scenes. See Nagler, Vol. XXIV, p. 449.

WINTTER (RAPHAEL) (1784-?) Watercolour.

(36.5 × 28.5 cm). Stag moving to left on a rocky ledge, overwhelmed by lynx which has fastened teeth and claws into the neck of its victim.

Signed and dated 1815 on lower right, and showing a serpent on a rock, which symbol was occasionally used by this artist.

Watercolour.

(20.8 × 27.2 cm). Sportsman and dog resting under large tree on right, dead stag on left.

Raphael Wintter was a son of Joseph Georg Wintter. See above.

WIT (PETER DE) also called P. Candito. (1548-1628) Indian-ink with Pen and Brush. A Design made for a Tapestry, called "Julius Mensis, VII." being one out of a series of the 12 months.

(24 × 34.5 cm). On the left a stag is pursued by hunters and dogs. A mounted hunter is in the act of slaying the stag with his sword. On the right is a huntress mounted on horseback with whip in left hand, and a hunter on foot with gun in right hand. In the distance, stags moving to the right are seen entering a stream and meeting the gunfire of hunters concealed along the edge of a wood.

One of a series of twelve, of which nine were engraved by C. G. Amling and three, including ours, by Zimmermann (A.) See under Engravings and Amling in this section.

WOLSTENHOLME (DEAN) (1757-1837) Watercolour. Fox Hunting.

(20.4 × 30.2 cm). Pack of hounds, followed by hunters in pursuit of fox, moving to the right.

This delightful picture is bound together with three watercolours by Havell in one red mor. vol. (See Havell, R.)

WOUVERMAN (PHILIPP) (1620-1668) Indian-ink and Wash on brown paper. Deer Hunt.

(29 × 73 cm). In the centre the deer move to the left across a moat in the direction of a castellated building, on the balcony of which are assembled spectators above whom is held a large parasol. On the opposite bank are numerous hunters, of whom two, with hounds, are in close pursuit of the deer. On the extreme right a lady falconer with a hawk on her fist is seen in the midst of her attendants. No inscription, no signature, but unmistakably genuine.

An important and interesting sketch by this great master.

This subject was afterwards etched by B. A. Dunker. This print is preserved with the drawing.

Pen and Indian-ink Wash.

(20.2 × 30.6 cm). Hawking party watering horses at well. Four hawkers, including lady with hawk. Falconer with cadge at left. Mule with attendant and hounds on right. Monogram PLW.

Nagler Monogr. Vol. 4 No. 3035.





که بفرمان عالی غفور	بارستی دوده پیش پور
پس برین نیت غمزه	
پس ز اوقات کار می طلعه	بافور رود بازند غمزه
بودش معده سرد و گدازم	روده با این خشت جوی
فهم کن اگر او بود مانی	داین مرض است شغل و شغل



مخت پیش کریم پیش آید	مه این معده ابروز دگر
عم شیشک بعد بکینا دهم	بیش نرج و بهل شام
بعد از آن بچه که تر لغز	کیش و روی سینه آن لغز
چه دایب از دایغ دار	آزانی که معده پیش لغز
باز آید به بروز دگر	طعم یک وقت تازهر حفر

ORIENTAL BOOKS, MANUSCRIPTS,
PRINTS AND PAINTINGS



A BRIEF INTRODUCTION TO THE INDIAN AND PERSIAN DRAWINGS.

Nothing in the nature of a critique of Moghul and Persian painting is here attempted or called for, but only a brief narrative of historical events presupposed, and definition of terms employed in the descriptions of the drawings which follow in this Catalogue.

The Moghul Empire in India was founded at the end of the first quarter of the 16th century by *Zahīr al Dīn Muhammad Bābur*, a descendant in the fifth generation from *Amīr Timur*—*Tamerlane*, as he is more familiarly known in Europe.

These princes were *Tatars* by race, and belonged to the same great family of peoples as the *Mongols*, who, under *Chinghiz Khan* and his successors, swept like a devastating flood over western Asia and eastern Europe during the first half of the 13th century. Hence the name *Mughal*, or *Moghul*, by which the Indian branch of them came to be known.

The courage and warlike qualities of the *Timurides* have always received full recognition from friend and foe, but for their remarkable artistic gifts and generous patronage of literary and aesthetic culture, especially miniature painting, they have been only comparatively recently accorded the credit due to them.

It was under the rule and by the enlightened encouragement of the great *Tatar* and his descendants that the schools of painting in Persia and the cities of Central Asia—*Bukhārā* and *Samarkand*—reached their highest point of excellence, which was at the end of the 15th or beginning of the 16th century. And although adverse circumstances prevented *Bābur* from pursuing the same sympathetic policy towards art in India, all we know of him conclusively proves that, had fortune been favourable, his artistic nature would have ensured for miniature painting and the other arts a most enthusiastic patron. His son and successor *Humayun* inherited his father's artistic temperament and may be said to have laid the foundation of the *Moghul School of painting in India* (A.D. 1530–1556).

The style and character of the *Moghul School* were determined in the first instance by the proximity of Persia, then at the height of its artistic development,

to the new Moghul dominions. Much influence in the same direction also was set in motion by the fact that Humayun, during his enforced exile of fifteen years from his throne, spent a whole year at the Court of Persia, and visited all the great Persian artistic centres of his day. Moreover, when at Kabul, awaiting a favourable opportunity to wrest his kingdom from the usurper's grasp, he invited two eminent young Persian artists, Mīr Sayyid Ali of Tabrīz and 'Abdu 'l-Samad of Shīrāz, to join his retinue.

The actual beginning of the work of the Moghul School may be traced to the initial efforts of these two artists during those critical days at Kābul. The Emperor himself and his little son Akbar are said to have schooled themselves under the tuition of these Persian artists.

Humayun's premature death in A.D. 1556, a few months after regaining his throne from the Afghan, left the fate of the Art School, like so many other momentous causes, in the hands of young Akbar. During the earlier years of his reign he was fully engaged in the task of establishing himself firmly on his throne ; but this being accomplished, his artistic instincts did not allow him to forget the claims of the painters who in the interval had, apparently, been left more or less to their own devices. Now the work was to be thoroughly organized. The number of workers was greatly augmented and each part of the task of preparing a picture was assigned to men who specialized in that particular branch of the work. He also instituted the custom of paying by results, and of a weekly inspection of the production of each artist, thus supplying a strong incentive to quality and quantity among his artists.

Moreover, Akbar's cosmopolitan character led him to look for some of his artists outside the circle of his Moslem coreligionists, and his broad sympathies taught him to ignore the barriers of caste, so that we have a large number of Hindus of very varying castes achieving distinction in his magnificent institution. Those were mostly drawn from Rajputana and the Upper Himalaya Valleys and were in the long tradition of Hindu painting. Hence this element in the Moghul School is usually called *Rajput*. For some time the productions of the School were almost entirely Persian, since Persians were the principal leaders and teachers at the School, and the patrons themselves had been brought up in the Persian traditions. And Abu at Fazl, the official historian, in his *Ain i Akbarī* remarks on the rapidity and proficiency with which the Hindus adapted themselves to the Persian style of painting. Gradually, however, these differing styles, the Persian, Central Asian and Hindu or Rajput, blended to form the characteristic Moghul style of the art. Not, however, that these various national styles were henceforth to entirely cease, for we find individual artists throughout the Moghul period, and afterwards, executing works distinctively in one or other of these separate styles. And the decline of Court patronage by the later Moghul Emperors gave a new impetus to these artists to adopt their own national traditions. This was particularly the case with the Rajputs.

The chief characteristics of Persian painting are its decorative character, the extraordinary richness of its colour scheme, the great delicacy and perfection with which the artist executed the minutest details of his designs.

All these the Moghul miniaturist took over, adding to them improved perspective by introducing some new technique, greater fidelity to nature in regard to the representation of some natural objects, and particularly the development of *portrait painting*. Rajput painting, when not purely imitative of Persian or Moghul style, differs entirely from both in intention and *motifs*, since it was prompted by different considerations and was to appeal to an altogether different constituency. The natural themes of the Rajput artist were the religious and mythological conceptions of Hinduism, the various aspects of their communal life and especially their domestic life. Thus we see that Rajput art was religious and democratic. Moghul art, on the other hand, was secular and aristocratic. Rarely were any religious or domestic subjects treated, but court life in all its aspects is depicted in thousands of miniatures that have come down to us, besides the many more that have perished. Court ceremonies, military displays, royal progresses, portraits of imperial personages and high dignitaries, and last, but by no means least frequently, the chase. The Moghul Emperors, from their founder, Bābur, onwards, were great huntsmen. Akbar was never more at home than when mounted on a spirited horse or elephant in pursuit of the prey. But of all the dynasty it was his son Jahangir who spent most of his time in the hunting field. At one period, he spent two months and twenty days without interruption in the chase. From his twelfth to his forty-seventh year he himself accounted for 17,167 head of game; and with those of his associates, they amounted to 28,532.

The collection of Moghul miniatures depicting the chase in this Catalogue is therefore representative of one of the main departments of Moghul miniature art.



پشم جانور گرفته دارو چند مرتبه چنین کن به شود و این معالجه بوزخه حکیم است
و آزموده و خواجه زکی اصفهانی است



مسحوق و غیر سبیل الطیب نرم ساییده و با سوره در چشم جانور میدهند
باشش به شود و این فرموده جاماسپ حکیم است و آزموده خاص بگفت
موی است



صدیق شکر که بگری خور و شکار و آن که در مسک شانس نکند و بعد
باقی لایک و ب چون بر باولی نیکو کتاف کرد و در ملک پراشند





PERSIAN MANUSCRIPTS

Bāznāmah. A versified treatise on hawking in all its various aspects. The author does not give his name, but states that the work was composed for Sultan Husain Bahādur Khān, who was almost certainly Husain Shāh of Persia (A.D. 1694-1722), though the date in the MS. seems to read 1787.

PLATE 256.

38 ll. of which 3 are blank (13.5 × 7.5 cm). Containing 22 Miniatures, illustrating the text.

Orig. flexible red morocco binding, with green borders and doubleure, and blind-tooled ornaments front and back. The art work, although belonging to a late period in the history of miniature painting in Persia, has much charm of colour and a certain naturalism of style that commends it. The first page has a beautiful unwān, or illustrated heading, and the two first pages have their margins decorated with neat floral designs. The MS. is written in a small good Nastalīk hand, without date of transcription or scribe's name, but evidently 18th century.

Unique—a delightful little manuscript. Whereas many Persian manuscripts often contain pictures showing the hero hunting or hawking, special treatises on hawking or hunting are extremely rare.

Bāznāmah i Timur Khānī wa Saidnāmah i Tughān Khānī—composed by Shāhīn Beg Khān ihn Tulghār Beg Khān Bukhārī.

An elaborate treatise on hawking. The introduction traces the history of its art and science to the days of Malik Shāh the Seljuk (d. A.D. 1092). Unfortunately, the folios of the MS. which contain the history of the period that connects that early account with the author's own time are missing.

PLATE 257.

131 ll. (34.5 × 24.5 cm). Containing 96 drawings, 11 of which are full-page.

Red cloth, calf back. Formerly the property of the Nawāb Bahādur of Murshudabad Amir-ul Umarā, K.C.S.I., K.C.V.O.

The MS. was copied at Shāhjahānābād, by 'Abd al-Hamīd (?) al-Husaini, in the month of Muharram A.H. 1158—A.D. 1745. It is written in a good bold Nastalīk hand in red and black. The drawings vary in quality but the style is that of one of the Rajput schools of the 18th century, and illustrates in great detail the different phases of the art of hawking. The first page has an illuminated heading, and its margins are decorated with floral designs. No other copy of this work seems to be announced in the catalogues. Following the unwān are dispersed in the text a number of pictures of various kinds of hawks and falcons. The full-page paintings mainly represent the methods used in the training of these birds in the open, and the smaller pictures are principally representations of the care of the hawk and the treatment of its ailments. Amongst the large pictures, the following incidents call for special attention:—

An attendant setting fire to the jungle grass, in front of a mounted falconer, to raise the fowl there.

A fowler from Deccan, dressed in silk (belonging to a tribe reputed for its cleverness in bird-catching) is seen carrying a screen. Stealthily approaching two cranes in high grass, he puts a rod through the screen and smears bird-lime on their wings to catch them.

A falcon sitting over a bath. Freshly-caught falcons must be kept awake, and this is done by shutting them up in a chamber where there are two small holes only, for the light to filter through. On leaving the falcon, the attendant pulls off the hood with a string, whereupon the bird sees its reflection in the water, and moves as long as it sees this reflection move, and so keeps awake.

Some of the pages towards the end of the manuscript contain marginal drawings of little animals harmful to hawks.

PERSIAN PAINTINGS

Note.—All measurements refer to the actual size of the painting, exclusive of ornamental margin.

A beautiful deer hunting scene in pure Persian style, of about 1650 A.D. (19.5 × 11.5 cm).

The page on which it is painted formed the first folio of one of the poetical Risalahs, or tracts, of the poet Sa'di, and the unwān, or headpiece, is inscribed with the name "The Second Tract." Inset are four lines of a poem of Sa'di.

The margins are decorated with floral designs in gold, blue and white.

A hunting scene from the Shāhnāmah of Firdausi, in which Garshāsp apparently is slaying a curious animal (which may be a were-wolf, or possibly a panther). (30.5 × 14.5 cm).

The style of dress, and other elements of the miniature, resemble those of the late 15th century, but the calligraphy and the ink in which the writing is done show clearly that the miniature was executed in the 17th century on the model of the early masters.

Four leaves representing hunting scenes, taken from the Shāhnāmah of Firdausi. (34.8 × 22 cm).

The miniatures, though in the style of the 15th century, were actually done in the 18th. They are :—

- (1) Depicting Bizhan hunting wild boars, one of them being struck down with a sabre.
- (2) Bahrām Gūr and his retinue killing a dragon by riddling him with arrows.
- (3) Isfandiyār slaying foxes with a sabre.
- (4) Showing Isfandiyār's wonderful exploit—the decapitation of a couple of lions, each with one blow of his sabre. Three attendants are watching from behind a rock.

A picture representing two huntsmen (one with a greyhound, the other armed with a gun), hunting ibex and gazelles. Another hunter, mounted, is shooting an arrow at a wounded leopard. In the lower part of the picture a mounted falconer flying a black hawk at duck. (18.2 × 11.9 cm).

Above is a beautiful unwān, in which is inscribed, as a motto for the action represented below, the three Arabic words—"wa ajran 'azīman," meaning "and a great reward," with the reference to its source in Sūratu'l-Hijāb, verse 18 of the Kur'ān.

There is no artist's name, but the miniature is Persian, as the men's head-gear and other features clearly indicate, dating from the period about 1600 A.D.

A hunting scene, in which a Persian prince, accompanied by his servants, is depicted as having shot a buck in the true Bahrām Gūr style, by pinning the animal's hind leg to its ear with an arrow. (20 × 30 cm).

The miniature is one of the best examples of modern Persian miniature painting. Though it belongs to a period when Persian painting had been decadent for over two hundred years, and cannot compare with 15th and early 16th century masterpieces, yet for its very late date—late 18th century—it shows some skill in drawing, a sense of perspective (which was never strong in Persian art) and a welcome degree of finish in its execution.



INDO-PERSIAN PAINTINGS

Note.—All measurements refer to the actual size of the painting, exclusive of ornamental margin.

Bird netting scene, in very good early 17th century style. (26.5 × 13 cm).

Inset in the miniature are two panels, each with a couplet of Persian verse.

The various methods employed for netting differ only slightly from the European ways practised in the 16-17th century. The Indians, however, appear to approach the birds more closely, with the aid of screens.

A royal hunting scene, in typical Indo-Persian style. The prince may well be Aranjzebe. Probably 17th century. (23 × 13.2 cm).

A later hand has written in Persian underneath, "A Prince hunting in the Desert." The method of hunting is the usual one of bow and arrow, and greyhounds are used for catching the wounded antelopes.

A hawking scene, in Indo-Persian style. Unsigned—dating from the early 18th century. (18.7 × 14.2 cm).

There are two seals of ownership on the back, which are only partly legible; that on the right being apparently Sultān Ālam's, that on the left Ali Shāh's.

A hunting scene, in Indo-Persian style. (21.5 × 13 cm).

This miniature is unsigned, but was evidently executed in the 18th century, when Indo-Persian miniature painting had passed the zenith of its glory. Still, the artist shows evident feeling for Nature in his treatment of some of the animals and their haunts. The sporting interest of the picture is centred in the animal that is hunted. It appears to be an ibex hunt, of which the author has not seen any other representation.

On the back is a specimen of the Shikastah, or running-hand in Persian, some in a state scarcely legible.

A spirited hunting and hawking scene, in Indo-Persian style of the earlier Moghul period. (17.5 × 11 cm).

Executed probably in the 18th century, this specimen is included as it is interesting in comparison with the more skilled treatment of similar subjects by earlier artists.



MOGHUL SCHOOL PAINTINGS

Note.—All measurements refer to the actual size of the painting, exclusive of ornamental margin.

A fine miniature representing a hunting party, the chief figure among whom may be young Akbar himself. (22 × 15 cm).

The style of the miniature is that of Akbar's time, but it may be a little later, and modelled on the style of that period, in which case it is 18th century.

A scene depicting a rhino hunt. (34.2 × 22 cm).

This miniature exemplifies the fine vigorous drawing which is frequently exhibited in Moghul art, and was almost certainly executed in the early part of the 17th century. Not only are the vigour and movement of a rhino hunt well represented, but the faces of the huntsmen are finely drawn and beautifully finished. The scheme of colouring, too, is that of the best type of the Indo-Persian period. The artist in this case again has omitted to add his signature to his work.

The Rhinos are hunted by mounted men, with spears and bows and arrows, the main attack being made by a hunter mounted on an elephant which thrusts its tusks into the animal's side.

This miniature is in typically Moghul style, and was painted about 1630. (29.2 × 16.5 cm).

PLATE 258.

The scene represents an artificially constructed enclosure, or zareba, into which has been driven a great number of divers animals which are being killed. Excited crowds of spectators surround the palisades, and the person for whom probably this chase has been arranged is looking on outside his tent, with camels near by. Particularly interesting from a zoological point of view and of considerable artistic value.

On the other side a kind of "francolin" or guinea-fowl, standing on a rock, is painted in the highest form of Moghul art—school of Jahangir (1605–1628) (29.2 × 16.5 cm).

PLATE 259.

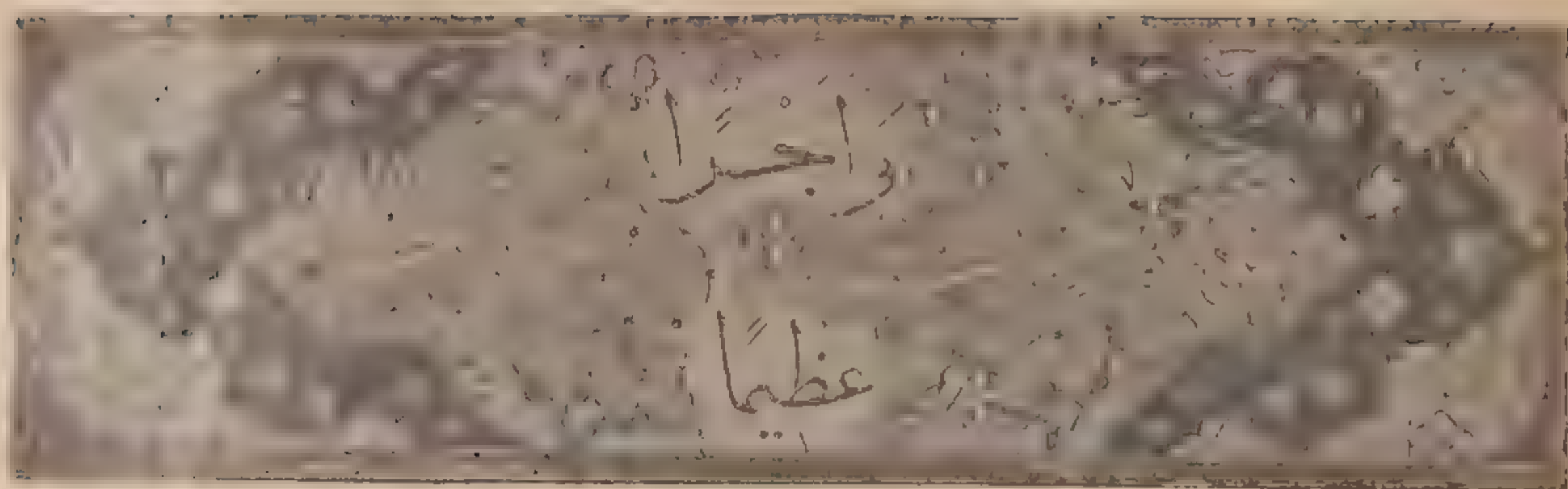
A scene depicting a pack of wild dogs chasing and working havoc among a flock of goats. Shepherds and servants are seeking to rescue the worried animals. (27 × 16.5 cm).

The style of the miniature is that of Akbar's time, though possibly executed in the early 17th century. At the back is a specimen of calligraphy by a writer calling himself Kashmīrī; it was done for Naivāb Shāh 'Abd al-Muttalib Khān.

An extremely interesting miniature, slightly tinted, depicting in very vigorous lines a rhino hunt and a flaying operation. (27.9 × 15.6 cm).

The picture was never completed, and exhibits a very instructive example of the stages through which these miniatures passed before their completion. It probably belongs to the best period of Moghul art, in the early 17th century.





MOGHUL SCHOOL PAINTINGS

Note.—All measurements refer to the actual size of the painting, exclusive of ornamental margin.

A fine miniature representing a hunting party, the chief figure among whom is the young Akbar himself. (22×15 cm).

The style of the miniature is that of Akbar's time, but it may be a little later, and modelled on the style of that period, in which case it is 18th century.

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PLATE 258.

The scene represents an artificially constructed enclosure, or zareba, into which has been driven a great number of divers animals, some of which are being killed. A great crowd of spectators surround the palisades, and the person for whom the picture was painted is arranged looking on outside his tent, with camels near by. Particularly interesting from a zoological point of view and of considerable artistic value.

On the other side a kind of "francolin" or guinea-fowl, standing on a rock, is depicted in the highest form of Moghul art—school of Jahangir (1605-1627), (29.2×16.5 cm).

PLATE 259.

A scene depicting a pack of wild dogs chasing and working havoc among a flock of goats. Shepherds and servants are seeking to rescue the worried animals. (27×16.5 cm).

The style of the miniature is that of Akbar's time, though possibly executed in the early 17th century. At the back of the picture is a line of calligraphy by a writer calling himself Kalamiri; it was done for Naib Shāh 'Abd al-Muttahib.

An extremely interesting miniature, slightly tinted, depicting in very vigorous lines a rhino hunt and a flaying operation. (27.9×15.6 cm).

The picture was never completed, and exhibits a very instructive example of the stages through which these miniatures passed before their completion. It probably belongs to the early period of Moghul art, in the early 17th century.



HUNTING SCENE .C. 16301





MOGHUL SCHOOL PAINTINGS—*continued*

Unsigned, but a fine specimen of 17th century Moghul art. (28.7×20 cm).

In the foreground a hawking scene, with an eminent personage, almost certainly one of the lesser Moghul emperors, on horseback attended by his retinue. He is portrayed in the act of receiving a vessel with drinking water from one of four beautiful maidens who have just drawn it from a well. In the background appears a hunting party, some of them mounted on elephants, others on horseback, and some on foot.

An Indian chief or potentate (possibly Mahabat Jang of Afudhia Puri), with his servants, deer-hunting. The quarry has leaped into the river, with the dogs in chase. (22×27 cm).

This miniature exhibits a very good specimen of the artist's skill in drawing, especially as regards the horse and the faces of the hunters. The date is probably 17th century.

An extremely spirited and well-drawn boar hunting scene, slightly tinted. (9.2×17 cm).

PLATE 260.

It would be difficult to imagine a more able rendering of energetic movement; hunters, horses, hounds and the quarry are all evidently straining their powers to the top of their bent.

No artist's name. One of the faces suggests European influence. Date probably 17th century.

From the Warren Hastings collection.

This miniature shows no trace of any but pure Moghul style, of the 17th century. (23.2×14.2 cm).

Three scenes are represented :—

- (1) A prince, with his attendants, unhooding a falcon, on his approach to a lake covered with flamingoes, crane and wild-fowl.
- (2) A fight between a dragon and two hunters, the foremost of whom is striking at the monster with a sword.
- (3) Tiger-shooting by a prince screened and surrounded by attendants, three of whom are holding does as decoys.

An important picture of peculiar sporting interest. It shows three unusual scenes. Firstly, a lady seated in a houdah on an elephant, with her attendants, shooting; secondly, two bird snarers hidden behind portable screens, catching quails in slip-knots attached to long bamboo rods; and thirdly, a hunting party with a greyhound, chasing a fox. (30×45.5 cm).

This is the only representation of fox hunting in a manner approaching the European that we have met with in Oriental paintings. Probably 17th century. On the back are couplets of poetry which have no reference to the picture.

A royal hunting scene with, probably, the Emperor Shāhjahān, and his retinue, mounted on elephants, and with a body-guard mounted on buffaloes. (36.5×49.8 cm).

Outside the enclosure which surrounds the hunting field is seen a large concourse of soldiers, courtiers and servants, witnessing the slaying of lions and tigers in the arena. In spite of the body-guard, the nearness of the ferocious animals certainly lends an element of danger to the proceedings, but the form of "hunting" represented here can hardly be called sport, and reminds us of similar Court functions which have taken place periodically in Europe up to the beginning of this century, and appear at times to have been carried out in a spirit of refined cruelty. See Plates 140, 188 and 202.

The margins are beautifully decorated with figures of animals in gold on a blue ground. No artist's name is given, but the miniature is in the style of the Moghul school of the 17th century.

On the back are specimens of calligraphy. The centre panel is inscribed in Arabic with a saying of Muhammad the Prophet—"Whoever shews no mercy to man, Allah, the most just, will shew no mercy to him." This was written for a certain Ustad Ghiyās al-Dīn, by a calligraphist called 'Alī Rizā. The background is decorated with figures of animals. Around, written in white on four blue panels, is a Persian quatrain, not bearing upon the miniature.

MOGHUL SCHOOL PAINTINGS—continued

A beautiful hawking scene, where a prince on horseback, attended by his servant and followed by a dog, is depicted in the act of casting his hawk at a wild duck. (39 × 26.2 cm).

The drawing of the birds and the colouring and finish of the prince's garments, are in keeping with the 17th century type of Moghul miniatures. The margins are decorated with designs of flowers and animals in gold.

On the back is a specimen of very fine calligraphy in Nastalik hand, executed by Mohammad Murad. It consists of three couplets of verses from the Bāstān of Sa'di.

A charming hunting scene, painted in a very unusual style. It shows how a prince, with the help of two attendants (of whom one acts as a gun-rest, while the other holds a hind as a decoy), shoots a male antelope. (31.5 × 46 cm).

The scenery and all the elements of the picture are purely Indian, without the trace of any Persian influence left. It is the natural scenery of India, with none of the conventional aspects introduced from Persia. It may very well date from Shāhjahān or Amangjahī's time, but is unsigned. The borders are decorated with floral designs on a blue background. At the back are specimens of Persian calligraphy in bold Nastalik hand, but not bearing on the miniature.

A charming composite hunting and pastoral scene, painted in an unusually minute style. (30.5 × 46.5 cm).

The picture shows a prince shooting a buck, apparently driven to his stand by an attendant who screens himself behind some sort of cattle, others of which are grazing in the neighbourhood. The wooded background is thoroughly Indian, the conventional elements of such scenes, which Moghul artists imported from Persia, have here given place to native elements.

No artist's name is found, which is usual in Moghul and Rajput pictures, but the painter must have flourished in the late 17th, or early 18th century. On the back of the miniature are specimens of calligraphy, having no connection with the miniature. They are partly in Arabic, partly in Persian, and are so ingeniously interlaced as to be largely illegible.

A composite miniature, depicting a night scene. (32 × 47 cm). **PLATE 261.**

On the right is a hunter attended by a woman bearing a lamp, stalking deer. On the left a Moghul personage of high rank, possibly an Emperor, with his hawking retinue. The elements of the picture are typically Indian of the latter part of the 17th, or early 18th century. The margins are very finely decorated in gold, with vigorous drawings of animals, buildings, and delicate flower designs.

On the back are exceedingly fine specimens of calligraphy by the noted calligrapher, 'Imād Husaini. The upper panel is in Arabic, and consists of the first chapter or Sūrah of the Kur'ān; the other two panels consist of Persian verses not bearing on the picture. The whole is finely illuminated, and the margins are decorated with floral designs in gold on a blue background.

A hunting scene, in which women are depicted shooting lions from a balcony, erected in what may be called a "Sportsman's Paradise." (34 × 27.5 cm).

The miniature is notable for its great wealth of animal life, drawn and coloured down to the minutest detail. Amongst the animals depicted are :—an imposing and well-grouped herd of deer—bears—wild boar—antelopes—apes—leopards—mongoose—hares—and also a great variety of birds.

A representation of six different birds, within an ornamental border. (21.3 × 31.5 cm).

This shows the consummate skill of the Moghul artist, whose attention to Nature was greater than that of the average pure Persian painter. This picture dates probably from about 1700 A.D.

A composite scene exhibiting, besides an aspect of the chase, several violent conflicts of animals and birds, and, at the upper end of the miniature, a military and, probably royal procession. (20.3 × 30.2 cm).

No artist's name is given, but the art is typically Moghul, with no traces of Persian influence remaining. Both drawing and colouring are exceptionally fine. The date must be about 1700 A.D., for there are many features of the better and earlier period still discernible in the picture.



MOGHUL SCHOOL PAINTINGS—continued

A hunting scene, where a prince on horseback, attended by his servant and followed by a dog, is depicted in the act of casting his hawk at a wild duck. (39 × 26.2 cm).

The drawing of the birds and the colouring and finish of the prince's garments, are in keeping with the type of Moghul miniatures. The margins are decorated with designs of flowers and animals in gold.

On the back is a specimen of very fine calligraphy in Nastalik hand, executed by Mohammad Murad. It consists of verses from the Bāstān of Sa'di.

A charming hunting scene, painted in a very unusual style. It shows how a prince, with the help of two attendants (of whom one acts as a gun-rest, while the other holds a hind as a decoy), shoots a male antelope. (31.5 × 46 cm).

The scenery and all the elements of the picture are purely Indian, without the trace of any Persian influence. It is the natural scenery of India, with none of the conventional aspects introduced from Persia. The style is very well from Shahjahān or Amangjahī's time, but is unsigned. The borders are decorated with floral designs in gold on a blue ground. At the back are specimens of Persian calligraphy in bold Nastalik hand, but not by the artist.

A charming composite hunting and pastoral scene, painted in an unusually miniature style. (30.5 × 46.5 cm).

The picture shows a prince shooting a buck, apparently driven to his stand by an attendant who is holding some sort of cattle, others of which are grazing in the neighbourhood. The wooded background is typical of the conventional elements of such scenes, which Moghul artists imported from Persia, have here given a new twist.

No artist's name is found, which is usual in Moghul and Rajput pictures, but the painter must have lived in the 17th, or early 18th century. On the back of the miniature are specimens of calligraphy, having no connection with the miniature. They are partly in Arabic, partly in Persian, and are so ingeniously interlaced as to form a continuous pattern.

A composite miniature, depicting a night scene. (32 × 47 cm). PLATE 261.

On the right is a hunter attended by a woman bearing a lamp, stalking deer. On the left a Moghul prince of high rank, possibly an Emperor, with his hawking retinue. The elements of the picture are typically Indian, of the 17th, or early 18th century. The margins are very finely decorated in gold, with vigorous drawings of animals, birds, and delicate flower designs.

On the back are exceedingly fine specimens of calligraphy by the noted calligrapher, 'Imād Husain. The upper panel is in Arabic, and consists of the first chapter or Sūrah of the Kur'ān; the other two panels consist of Persian verses relating to hunting on the picture. The whole is finely illuminated, and the margins are decorated with floral designs in gold on a blue background.

A hunting scene, in which women are depicted shooting lions from a balcony erected in what may be called a "Sportsman's Paradise." (34 × 27.5 cm).

The picture is remarkable for its great wealth of animal life, drawn and coloured down to the minutest detail. The animals depicted are:—an imposing and well-grouped herd of deer—bears—wild boar—antelopes—apes—monkeys—goose—hares—and also a great variety of birds.

A representation of six different birds, within an ornamental border. (21.3 × 31.5 cm).

This shows the consummate skill of the Moghul artist, whose attention to Nature was greater than that of the Persian painter. This picture dates probably from about 1700 A.D.

A hunting scene exhibiting, besides an aspect of the chase, several violent combats between different birds, and, at the upper end of the miniature, a military and, probably, a religious scene. (20.3 × 30.2 cm).

The style is very fine, but the art is typically Moghul, with no traces of Persian influence remaining. Both the drawing and colouring are exceptionally fine. The date must be about 1700 A.D., for there are many features of the 18th century, and earlier period still discernible in the picture.



RIGHT RUPEE C. 100

MOGHUL SCHOOL PAINTINGS—*continued*

On the other side, although slightly soiled, are two sets of very fine Persian calligraphy. The central panel consists of a quatrain in fine medium-size Nasta'liq hand, the characteristically Persian form of writing. In a smaller Nasta'liq in narrow white panels on the border is the other set. And between every two lines is a beautiful little illumination in blue, white and gold. The whole style of the side is Persian, of about 1600 A.D. The calligraphy has nothing to do with the miniature.

This picture, apart from its great artistic charm, is conspicuous as a representation of various forms of Indian sport. That of the hawk striking a crane, followed by falconer and hound, will in itself be admired by every lover of this ancient sport. A tiger killing an antelope is shown on the lower left of the picture; the shooting of a buck in the centre, and the lower right hand of the miniature presents a cheetah catching a smaller species of buck.

A composite scene, consisting of three distinct operations. (29.3 × 39 cm).

The lowest and principal theme is a tiger hunt, in which the chief, or prince, is firing from a *houddah*, his retinue being mounted on horseback. The quarry appears to be a cross between a lion and a tiger, and seems to be highly amused. The middle of the drawing shows a lawking party approaching a sheet of water, covered with cranes and wild duck, which an attendant is engaged in disturbing so that the leader can cast his hawk.

Above is a very vigorous antelope stalking scene.

The general effect of this drawing is pleasing. Date, probably 18th century.

A tiger hunted by 8 huntsmen, one of whom is depicted in the grip of the ferocious animal, and calling for assistance. (27 × 19 cm).

This picture is remarkable for the great variety of headdress worn by the different hunters. 18th century.

A very vigorous scene, depicting rhino and deer hunting. (28.8 × 21.6 cm).

Although the style of this miniature is probably based on that of the earlier painters of the Moghul school, it belongs itself to the rather late 18th century period of the art.

The Emperor Bahadīn Shāh I., on horseback, hunting a lion. (20.2 × 26.8 cm).

The lion is represented as having received two arrows in his left eye, and another in his body. The Moghul miniature painter especially excelled in portrait painting, for which their patrons had a peculiar weakness. The artist here, in depicting the Emperor, exhibits the qualities of good portraiture in a very fair degree. The picture dates from the late 18th century.





RAJPUT PAINTINGS.

Note.—All measurements refer to the size of painting, exclusive of ornamental margin.

A scene descriptive of elephant catching and taming. (22×16 cm).

The style seems to be purely Rajput in all its features. The very fine lines in the drawing and the vivid movement of the whole scene show artistic skill. The miniature is slightly tinted. The date is probably 17th century.

A man and a woman on horseback, hunting wild sheep. (13.2×21.3 cm).

The painting very vividly conveys the sense of speed necessary for catching an animal by pulling a bow over its neck while in full run; this is being done by the woman, who is spurring forward her horse and flinging herself almost out of her saddle. Date probably 17th century.

A typically Indian night scene of buck stalking. (37.5×25 cm).

The huntsman is accompanied by a woman carrying a lamp. The elements of the picture are entirely Indian, with no traces of Persian influence. Date of execution probably late 17th or early 18th century. The margins are decorated with floral designs in gold.

On the back are two couplets of Persian poetry, written in good Nastalīk hand, but having no bearing on the miniature, and apparently intended as an exercise in alliteration. The margins again on this side are decorated with floral designs.

The shooting of an antelope buck, while an attendant holds a doe as a decoy behind a screen. Four others are behind a screen on left, with three more decoys. (21×30 cm).

Date probably late 17th century.

A buck hunting scene. (17×27.3 cm).

This represents a prince with his huntsmen (two of whom are acting as a gun-rest) hidden behind a screen preparing to aim at an antelope buck. His horse is held by an attendant in an ambush. Six other attendants, two bearing flags, appear in the background. The scenery more resembles a park, or Shikārgāh than open country. The whole spirit of the drawing seems to indicate a Rajput artist. Date probably middle of the 18th century.

A highly interesting miniature, showing a quaint method by which Indian falconers catch their falcons. (22×26 cm).

Decoys are seen set out in a river, nets are fixed between the trees along the river borders, and in these the falcons are caught when stooping at the birds, and are subsequently put into bags. Date probably middle of the 18th century.

A combined deer hunting and hawking scene. (14.2×22.2 cm).

In a vigorous drive a prince and princess have caught up with their quarry; the lady, at full stretch forward in the saddle has succeeded in "lassooing" with her bow the buck, previously wounded with an arrow. The prince is shooting off another, to help cut off the buck's escape. Another lady, with a hawk on her fist—probably attracted by towl in a pond near by—is keeping pace with her companions in the excitement of the run. In the background is a group of their admiring retinue. On the right three does are running away. Executed about middle of 18th century.





RAJPUT PAINTINGS.

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Decoys are seen set out in a river, nets are fixed between the trees along the river borders, and in these the falcons are caught when stooping at the birds, and are subsequently put into bags. Date probably middle of the 18th century.

A combined deer hunting and hawking scene. (14.2×22.2 cm).

In a vigorous drive a prince and princess have caught up with their quarry; the lady, at full stretch forward in the saddle, is "looming" with her bow at the buck, previously wounded with an arrow. The prince is shooting another, to help cut off the buck's escape. Another lady, with a hawk on her fist—probably attracted by fowl in a pool near by—is keeping pace with her companions in the excitement of the run. In the background is a group of their admiring retinue. On the right three does are running away. Executed about middle of 18th century.



RAJPUT PAINTINGS—*continued*

A curious nocturnal picture. (16 × 22 cm).

A hunter is shown killing a buck out of a herd in the following extraordinary manner. A full moonlight lights up the scene with a full light, illuminating all the wilds. The startling effect of the glare gives an opportunity for the steady aim required to shoot the buck through a hind and fore-leg, joining these together in true Bahrami Gar style. The miniature is probably Rajput, in the 18th century manner.

This drawing, though faulty in some of its features, is intended to represent a tiger hunt of great splendour. (42 × 59.8 cm).

The elephants are arrayed in the most gorgeous covering, and the hunt is in a seat, or howdah, in the most costly trappings. The leading elephant, to which back the royal personage has temporarily transferred himself, is being savagely attacked by a tiger, which hangs by its teeth and claws to the elephant's trunk. Out of the undergrowth on the left of the arena, a tiger is emerging, bearing in its claw a member of the party. On the lower left appears a large retinue of horsemen, and on the Shikargah are drawn up detachments of troops of various regiments, with their colour and emblems. The drawing probably belongs to the late 18th century.

Hunting scene representing Rāna-Guraj-Mal, a petty chief of Western India, hunting wild boar, wild fowl and tigers. (28.5 × 39.5 cm). PLATE 262.

A highly interesting and unusual representation, showing, on one picture, one and the same prince in various phases of hunting and shooting. Date, probably late 18th or early 19th century.

A disastrous tiger hunt among the reeds at the water-side. (42 × 54.5 cm).

All the huntsmen except one are mounted upon elephants. The only horse man in the party is depicted in the deadly clutch of the tiger, which has turned fiercely upon his pursuers. The scene may well represent a hunting expedition organised by members of the East India Company, or in their interest, for one or two of the figures on the right are clearly Europeans. The drawing was probably executed in the 18th century, and is unsigned. It is obviously the work of two hands. The elephants and figures are very well drawn and coloured, by an artist who commissioned someone else to fill in the somewhat monotonous background showing the jangle grass, and a castle and hill in the distance.

A boar hunt in a park. (37 × 47.5 cm).

This picture, although late—about 1760—and drawn and painted in a stiff, somewhat crad manner, is interesting from our point of view, because the wild boar, having previously been drawn together by a mounted crowd of hunters, are being shot, instead of being hunted and stuck in the normal way. The hunters are evidently Sikhs. Only one of them uses a spear. An ornamental pond at the foot of a summer-house, suggests that the scene of action is an enclosure, or Gamargha, and if the picture of this shooting party is true to life, there must have been a bag of attendants as well as of hogs!

An antelope hunting scene showing a prince, with armed attendants and greyhounds, firing at a buck. (33 × 50.7 cm).

There is a decided western influence in every part of this drawing. Its figures and the dresses, as well as the whole landscape, are other than Indian. Date, probably 18th century.

Eleven paintings on mica. (11 × 8 cm).

Of these paintings ten are pictures of men and women, clad in different garments, but without a face. On the eleventh card is a profile over which the other ten paintings can be superimposed to make various complete figures. Date, probably 19th century.



RAJPUT MANUSCRIPTS

Al-Mizān, i.e., "The Balance," by Abu 'l-Mawāhib 'Abdu l-Wahhāb ibn Ahmad ibn 'Alī al-Sha 'rānī (or Sha 'rāwī) al-Ansārī al-Shāf 'ī. He lived in Fustāt, or Old Cairo, and died A.H. 973—A.D. 1565. The composition was completed in the month of Ramadān, A.H. 963—A.D. 1555. The present transcript was made by a scribe called 'Abdu 'l-Muhsin, in A.H. 1088—A.D. 1678.

A large quarto volume of 317 leaves, containing a number of cabalistic diagrams in colour (29×21 cm). Red stamped leather flap-binding.

A harmony of traditions and interpretations of the Prophet's utterances. The book contains a fasl—or small section—namely, ff 215 verso—217 recto, which is devoted to the topic of hunting. The two main questions at issue were :—

- (1) The proper and legal method of hunting. Here are enumerated the animals with which it is permissible to conduct the chase; namely, the panther, the hawk, the falcon and the dog. An exception is made, however, of the black dog, but not by all authorities. Furthermore, much emphasis is placed upon (a) the employment of trained animals only, and (b) the proper utterance of a prayer in letting off the hunting animal after the prey.
- (2) Still more emphasis is placed upon the proper killing of the prey when caught or brought down. And upon this point there was much difference of opinion amongst the various authorities, (a) as to the proper instrument to be used (there being a consensus of opinion on the knife, the sword, spear or stone), (b) the proper point to which the instrument is to be applied. Imām Al-Shāf'ī, to whose school Al-Sha'rānī belonged, maintained that only by cutting the windpipe and gullet was it legal to kill the animal. Whereas others added to these the two jugular veins. Finally none but intelligent, unblemished Moslems, or adherents of the religion of the book (i.e., Jews, and perhaps Christians) were permitted to exercise any of the above functions.

Description of a Panjabi Manuscript, entitled *Bāznānwān*, an obvious equivalent for the Persian *Bāznāmāh*, or "Chronicle of the Hawk."

11 ll., numbered 144 to 154 (21×13 cm). The language is Panjabi with some dialectical forms. The character is Gurumakhi, in which the Panjabi language is usually written. No date is given in the text, but the MS. is probably early 19th or late 18th century.

Prescriptions for treating the diseases and ailments of hawks. The author is not mentioned, but the opening words indicate that he was a Sikh. This is a little unusual as falconry, in India and the East, has generally been practised by Mohammedans.

Bāznāmāh is actually the title of several Persian treatises on falconry, e.g., that by Taimur Moiza (translated by Colonel Pullot—illustrated). The present work is not, however, as noted above, a treatise on falconry as a whole but merely on a branch of falconry. It appears that the MS. is part of a much larger work. What that larger work comprised there is no means of knowing.

The manuscript begins with a prescription for "Safidi," which is apparently something equivalent to the "Fallara," in which the claws drop off, mentioned in old English works on Falconry. Prescriptions are given for the cure of other ailments, such as moulting, torn wings, clipped wings, cough, spleen, eye diseases, etc., and for imparting speed. Among the ingredients mentioned are numerous herbs, ammonium chloride, pepper, limes, the saliva gland of goats and dogs, the scarlet fly, and the urine of children.

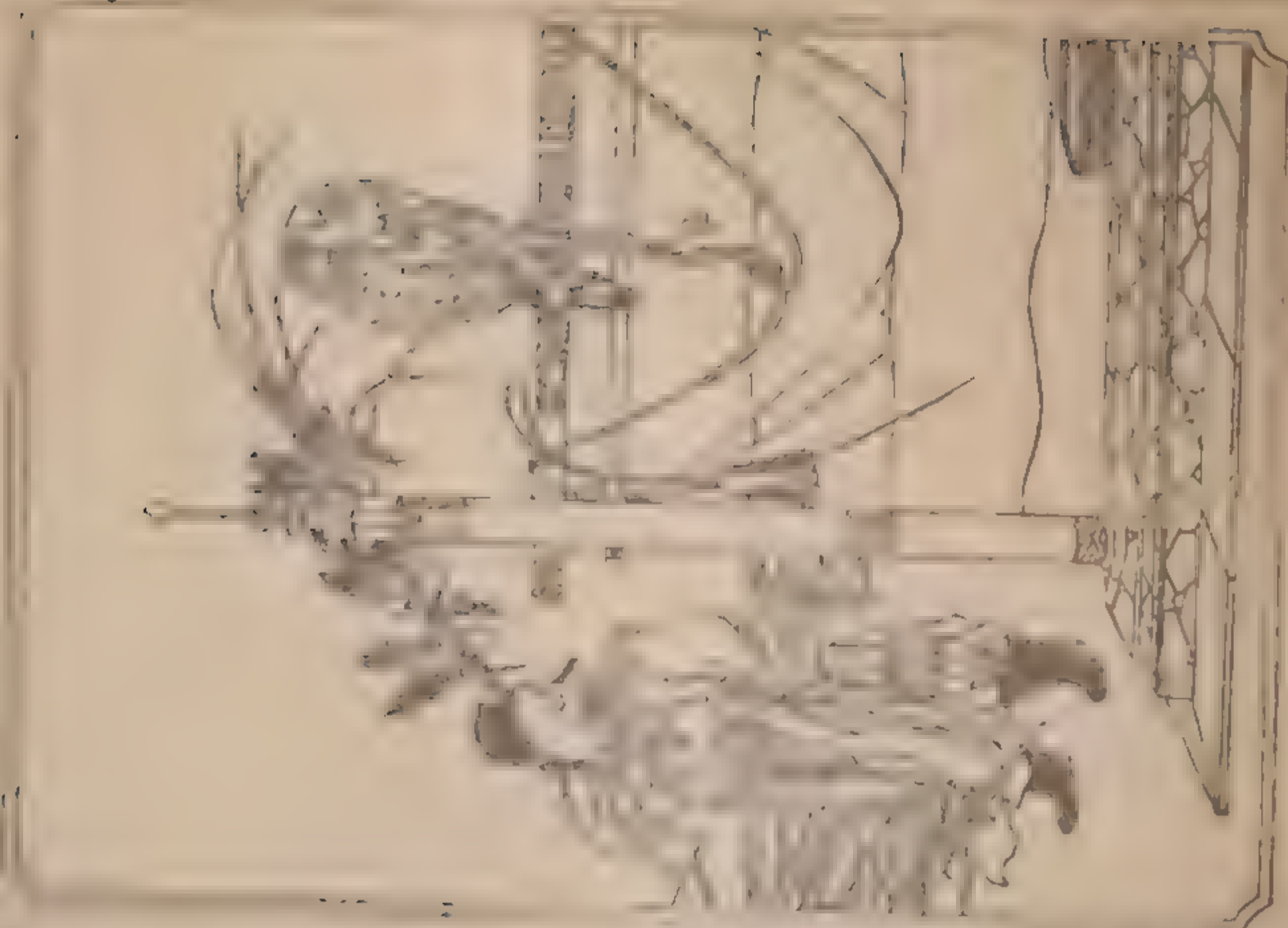
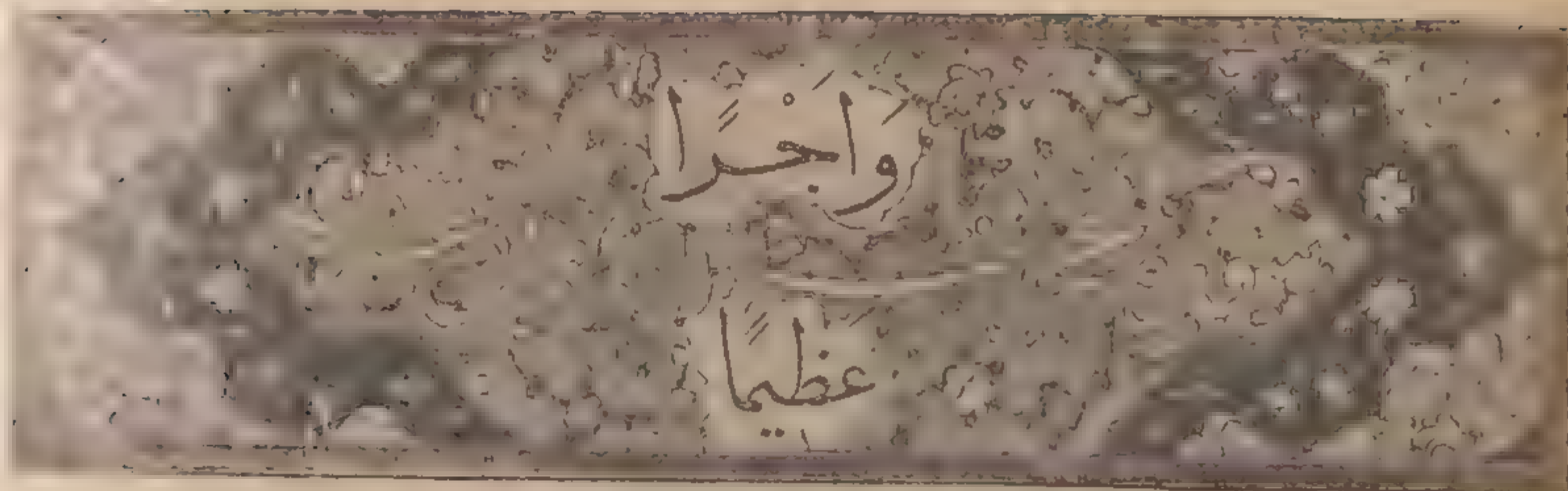


PLATE "THE MOUNT OF HAWKS" C. 1000



RAJPUT MANUSCRIPTS

Al-Mizān, i.e., "The Balance," by Abu 'l-Mawāhib 'Abdu l-Wahhāb ibn Ahmad al-Sha 'rānī (or Sha 'rāwī) al-Ansārī al-Shāf 'ī. He lived in Fustāt, or Old Cairo, and died A.H. 973—A.D. 1565. The composition was completed in the month of Ramadān, A.H. 963—A.D. 1555. The present transcript was made by a scribe called 'Abdu 'l-Muhsin, in A.H. 1088—A.D. 1678.

1. A small volume of 317 leaves, containing a number of caligraphic diagrams in colour (27 x 21 cm). Red stamp, leather flap-binding.

A harmony of traditions and interpretations of the Prophet's utterances. The book contains a fasl—or small section—namely, ff 215 verso—217 recto, which is devoted to the topic of hunting. The two main questions at issue were:—

(1) The proper and legal method of hunting. Here are enumerated the animals with which it is permitted to conduct the chase; namely, the panther, the hawk, the falcon and the dog. An exception is made, however, of the black dog, but not by all authorities. Furthermore, much emphasis is placed upon the employment of trained animals only, and (2) the proper utterance of a prayer in letting off the hunt animal after the prey.

Still more emphasis is placed upon the proper killing of the prey when caught or brought down. At this point there was much difference of opinion amongst the various authorities, (a) as to the proper instrument to be used (there being a consensus of opinion on the knife, the sword, spear or stone), (b) the part to which the instrument is to be applied. Imām Al Shāfi'ī, to whose school Al-Shā'ram belongs, maintained that only by cutting the windpipe and gullet was it legal to kill the animal. Whereas others added to these the two jugular veins. Finally none but intelligent, unblemished Moslems, or adherents of the religion of the book (i.e., Jews, and perhaps Christians) were permitted to exercise any of the above functions.

2. A copy of a Panjabi Manuscript, entitled *Bāznānwān*, an obvious equivalent to the Persian *Bāznāmah*, or "Chronicle of the Hawk."

ff 11, numbered 144 to 154 (21 x 13 cm). The language is Panjabi with some dialectical forms. The character is somewhat like that in which the Panjabi language is usually written. No date is given in the text, but the MS. is probably of the early 19th or late 18th century.

It is for treating the diseases and ailments of hawks. The author is not mentioned, but the opening words are "In the name of Allah, the Most Gracious, the Most Merciful." This is a book intended for falconry, in India and the East, but generally for the use of Mohammedans.

It is a translation of several Persian treatises on falconry, e.g., that by Taimur Muza (translated by Col. ...). The present work is not, however, as noted above, a treatise on falconry as a whole, but a collection of recipes. It appears that the MS. is part of a much larger work. What that larger work comprised there is no means of knowing.

It begins with a prescription for "S. I. h." which is apparently a translation of the "Pillula," a medicine mentioned in old English works on falconry. Prescriptions are given for the cure of various ailments, such as, clipped wings, conjunctive, eye diseases, etc., and for increasing speed. Amongst the numerous herbs, minerals, etc., are, pepper, lime, the blood of goat, and the scarlet fly, and the urine of children.



KYODAI "THE MIRROR OF HAWKS" C. 1800



JAPANESE BOOKS

Anonymous. Kokon Taka no Cho. Nigiri Kobushi. Shijihachi Taka Zusan.
 "Book of Falcons ancient and modern (1687)"

2 vols. (26.6 × 19 cm). Original paper binding with ornamental gaufrage and original labels outside. One volume has 22 pp. with 18 engravings and the other volume has 40 pp. and 31 engravings in black of falcons, hawks, eagles, etc.

Signed introduction by the bookseller, Oriuchi Juchunken, who published this work in the year Hino to U 4th of Jeikio (1687). Exceedingly rare. A magnificent work. From the Odin collection.

Chasei (—) Haikai Shokugio Zukushi. "Collection of Verses on the Crafts, 1842."

2 vols. (23.3 × 16.4 cm). Original green paper binding with original labels.

These two volumes contain 73 pictures engraved in black and grey, out of which sixteen represent shooting and bird catching subjects and sixteen others fishing scenes. Signed introduction by Tachibana Moriber and dated 13th of Tenpo (1842). Chasei is the author of the text; the engraver of the pictures is anonymous. Final address signed: Kagivu Seimei, same date, written by Kinsai Séyu.

Rare. A most interesting range of sporting pictures. From the Gonse collection.

Hokusai. Volume XI of the "Mangwa" (Miscellaneous Sketches)

(22.8 × 15 cm). 29 ll., v.b. and 2 pp. on inside of original paper wrappers. (Middle of 19th century).

The eleventh volume of a large work called the "Mangwa," being a collection of miscellaneous sketches. This volume deals with sport, and contains a number of illustrations of bird traps, and curious patterns of portable "ladders," enabling the hunter to approach wary birds. A late edition of this book, of which the first is very rare.

Kyôsei (Tô-iku Kawanabe) (1866-1880) Title: E hon taka Kagami, meaning
 Picture-book Mirror of Hawks.

PLATE 263.

5 vols. (22.6 × 15 cm). Signed Kawanabe Tôiku. Original yellow paper binding with slight gaufrage and red and white labels. Undated.

Vol. I. 1 p. title on blue paper, 10 ll. and 1 p. blank.

Vol. IV. 1 p. title on blue paper, 10 ll. and 1 p. blank.

Vol. II. 1 p. blank, 10 ll. and 1 p. blank.

Vol. V. 1 p. blank, 10 ll. and 1 p. text.

Vol. III. 1 p. blank, 12 ll. and 1 p. text.

Kyôsei was the most gifted pupil of Hokusai and his drawings show great artistic merit. The book was published at Tôkyô and the editor's name was Nakamura Sasuke. There appear to have been several editions. The latest of these is dated Meiji 12-1880, but Dr. med. et phil. Friedr. Jungklaus, of Bielefeld, who is actually preparing a translation of this work (see "Die Beizjagd, Neue Folge No. 1, Bielefeld 1923) asserts that there was an earlier one in 3 vols. in green binding and measuring 22.5 × 15.7 cm. We are indebted to this enthusiastic falconer for this information.

The "Mirror of Hawks" is certainly a very comprehensive and instructive treatise on falconry. It is rare, only seven copies having been traced in European libraries.



JAPANESE PRINTS

Anonymous. Catching the marten by dangling a rat over a trap.

On right a hunter hidden in bamboo bushes. Moon and clouds indicated by gaufrage.

(24.5 × 37.5 cm). Attributed to Outamaro (1754-1806)

Anonymous. Yoritomo's hunt at Fuji. Early Torii school, about 1780.

(31.5 × 14 cm). Yoritomo, whose hunt is portrayed in this and in so many of the Japanese prints, lived 1147-1199. He was the first Shogun of the Minamoto family.

Among the hunted animals there is a hare, on the back of which a young monkey has taken refuge, holding it by the ears.

Chōensai Eishin [c. 1780] Falconer holding a falcon sitting on his left wrist.

(39 × 26.7 cm). Exceedingly rare.

Harunobu (Suzuki) Two young men with a dog, watching a falcon flying at a crane. This crane is for the most part reproduced by gaufrage. 1760.

Rare. (28.5 × 21.2 cm). Signed as above.

Hiroshige (1797-1858) A falcon sitting on his perch and a sparrow flying above. The feathers of the falcon are reproduced by gaufrage.

Rare. (38.3 × 13 cm). Signed as above.

————— Catching duck and geese with handnets. Two fowlers in pits dug in reed beds, casting large triangular nets attached to a pole over the flying birds. A very curious and instructive print. Series to which it belongs: Shokoku Meisho Hyakkei. (View of Kamosaka, near Okoshi in the province of Iyo)

(34 × 22 cm). Signed Hiroshige.

Kiyomine. Hunt at Mount Fuji, about 1790. Triptych.

(37.4 × 75 cm). Signed as above. A noble watching the killing of a wild boar by a huntsman seated on its back. A very good impression.

Kiyonaga. Group of retainers, of whom one is blowing a curious sort of horn—resembling a conch or tortoise, about 1780.

(36.5 × 25.5 cm). Signed as above. Rare and very good.



JAPANESE PRINTS—*continued*

Kuninao. A prince, with his retinue, hunting near Mount Fuji. 1830.
(20.2 x 31.5 cm).

Kunisada (Gototei) Triptych. Yoritomo's hunt at Susano, near Mount Fuji, about 1830.

(39 x 79.5 cm). Signed as above. This picture shows that such animal hunts were carried on in an enclosure into which the animals must previously have been driven—a similar proceeding to that practiced by European potentates up to the middle of last century, with this difference, that the European nobles participated in the hunting, from a specially erected stand, whereas the Japanese grandees apparently take no active part in the hunting.

An attractive picture, on account more especially of its tone.

Kuniyoshi (Ichiyūsai) (1797-1861) "Kato Kiyomasa hunting the tiger" (1840)

(36.5 x 76 cm). Triptych, signed as above. Kato Kiyomasa, one of the famous valiant heroes, whose exploits included the killing of monsters. The attraction of this print is enhanced by the wildness of the scene, the lively fight taking place on a snow-clad mountainside.

Hunting scene under Mount Fuji, dated 1852.

(35.2 x 48 cm). Diptych, signed as above.

"The hunt of the evil fox with nine tails and a white face, on the Moor of Nasu, in the province of Shimozuke," about 1840.

(38 x 78.6 cm). Triptych. Each part is signed as above, and the third leaf bears the foregoing inscription, on a tablet.

A brilliantly coloured impression of a boar hunt in the hills at the foot of Mount Fuji.

(38 x 77.5 cm). Triptych, bearing the above signature.

Naoyoshi. Crane hawking in winter. Signed 17th year of Meiji (1884)

A crane struck by a falcon falling into a lake. A very attractive print, the splash is reproduced in a very realistic manner. (37 x 24.5 cm).

Sadahide (Go-untei) Yoritomo hunting near Mount Fuji, about 1850.

(36.5 x 124.2 cm). A picture composed of five sheets, signed as above. Apparently a kind of royal hunt held in great state before the Mikado and his retinue, who are watching it from a specially erected and gorgeous pavilion.



JAPANESE PRINTS—*continued*

Sadahide (Gyokuransai) Hunt at Mount Fuji, about 1830.

(36 × 24.5 cm). Signed with the artist's name.

The hunt at Susano, near Mount Fuji, about 1830.
(36.7 × 72.5 cm). Triptych. Signed as above. Interesting, but of little artistic merit.

Sekijō. Youth on horseback, with attendant, carrying unhooded hawk on fist.
(37 × 25.2 cm). Signed as above.

Shuntei. The hunt at Mount Fuji, about 1790. Triptych.

(37.5 × 77.5 cm). Signed as above. A very good impression. The name of Yoritomo is printed under the principal figure. He was the first Shogun of the Minamoto family (1147—1199)

Tchoyensai. See Chōensai Eishin.

Toyoharu (Utagawa) "Panorama showing Yoritomo brushwood hunting, near Mount Fuji," about 1780.

(26 × 38 cm). Signed as above. Deer, wild boar, hares, rabbits, monkeys, foxes, etc., are being hunted, and bows and arrows, spears and lances are being employed by the hunters. One hunter, sitting backwards on a boar, is using a short sword.

Rare, from the Barboutao collection. It bears the inscription as set out above.

Toyohiro. A delightful triptych, representing a hawking scene. The falconers are young men, and the hawks are all unhooded. Date about 1790. **PLATE 264.**

(38 × 76 cm). Signed on each sheet. Rare, and a very good impression.

Toyokuni. A print representing Act V. of the Chūshingura—a famous play, about 1790.

(25 × 37.2 cm). Signed by artist. This is one of a set of twelve, of which the others do not refer to the chase. A boar, pursued by hunter during a heavy shower, causes a wayfarer to dash up a tree.

Yeizan. The hunt at Fuji, parodied by children, about 1800.

(38 × 77.5 cm). Signed as above. A rare and amusing print by a good artist.

Yoshitora (Ichimōsai) Hunting at Mount Fuji, about 1850.

(37.5 × 25 cm). One of a triptych, signed as above.





四三二一
松安



JAPANESE PAINTINGS

[No. 50] Anonymous. A Makimono, painted on paper, composed of hundreds of little figures of men, horses, dogs and game. 18th Century.

(33.4 x 77.1 cm). A remarkable representation of an elaborately arranged stag hunt, opening with a ceremonial "march-past" of hunters and attendants, with hounds. A cavalcade of nobles enters the arena of an enclosure flanked by nets and by beaters attached to groups, each under their special emblem. After a somewhat moderate slaughter the greater part of the animals apparently escapes by clearing the nets, when the ceremony concludes with a solemn review of the different groups of beater. Uncoloured reproductions of part of the Makimono form the head and tail pieces of these pages.

An inscription "Honorable Viewing Place" is shown on a board.

[No. 51] Furunobu. Kakemono. Ainu hunting the bear. Kanu school. 1614-1724.

(58 x 46.7 cm). Signed "Furunobu" (Koshin). A curious and rare picture, showing three Ainu hunters killing a small black bear perched on a tree. The Ainu inhabit the southern part of the island of Sachalin, and the adjacent Kurilian Islands. They are a very hairy race and wear long beards. They live in huts, and in the winter in underground dwellings, and hunt for their living.

[No. 52] Kakemono "Hokusai—the old man mad about painting." (The characteristic signature of this great artist), about 1815. Wild Boar Hunt.

(41 x 33 cm). From the Louis Gonse collection in Paris, preserved in the original mounting and wooden box.

This charming picture represents a hunter, who has laid down his gun, tying up the four legs of a dead wild boar.

Very fine painting by this great artist.

Koshin. See Furunobu, which is the Japanese pronunciation.

[No. 53] Toban (Unkoku) A Japanese Makimono in the Chinese style, showing hunting and hawking scenes, with plenty of action. Sesshu school, worked in Kwanei period, 1624.

(42 x 270 cm). Signed as above. A fine picture, of good quality.

[No. 54] Wang T'ien-Ping, about 1780.

(191.5 x 98 cm). Signed as above. A pleasing Kakemono, representing a stag and hounds in the open. Most probably painted by a Chinese artist working in Japan late in the 18th century.



CHINESE PAINTINGS

[No. 1] Anonymous. Makimono (actual date early 17th Century).

(41.5 × 403 cm). Bearing false signature of Chao Yung, which in no way detracts from the beauty of the picture. On left the nobles for whom the State hunt has been arranged are depicted taking a meal, surrounded by ladies and attendants. In centre are hunters laden with a variety of game. Towards the right are fifteen hunters surrounding and attacking a tiger; a fox hunt, in which the standard-bearer is joining; and lastly, a number of bowmen shooting a flying duck.

A very good and delightful painting.

[No. 2] Anonymous. A Makimono of "The Wild Man." 18th Century.

(39.5 × 225.7 cm). Signed Tai Chin, but lately recognized as a representation by a later artist of a picture of the early Ming period, of which apparently no record exists.

A procession of hunters is depicted returning with the spoils of the chase, which include, besides a number of more ordinary animals, a dragon, a flying fox and two wild men of the woods.

[No. 3] Anonymous. Illustration to the "Romance of the Three Kingdoms." An original picture. 18th Century.

(44.5 × 44 cm). A picture evidently done for a Manchu court. It shows a party of nobles hunting and hawking. The title and the names of each participant in the chase are written on tablets in Manchu and Chinese.

[No. 4] Anonymous. A Makimono after Chao Yung (whose signature it bears)—son of Chao-mēng-fu. 18th Century.

(40.7 × 490 cm). Shows European influence. On the left the bag is laid out by attendants; then follows a tiger hunt; next an interlude of fox-hunting and lastly a picnic of the huntsmen and their ladies.

[No. 5] Anonymous. Two Chinese pictures of a State hunt. On each of them the Chief is watching the performance from a pavilion. The great variety of hunted animals includes a wild man of the woods. 19th Century.

(35 × 51 cm).

[No. 6] Anonymous. Kakemono "An Imperial Hunt." 18th Century.

(200 × 96.5 cm). Unsigned (wrongly attributed to Chao-Mēng-Fu (1280—1368)

PLATE 265.

A magnificent hunting picture representing one of the Mongol Emperors of China at his favorite pursuit. The hunting costume of ermine and the extraordinary splendour of the scene laid in so vast an area lends colour to the suggestion that Kublai Khan himself was portrayed by the artist, who painted the original, of which there is no record at present.

Quite apart from its beauty, invaluable from an historical point of view.





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CHINESE PAINTINGS—*continued*

[No. 7] Anonymous. A curious Chinese canvas wall-hanging, with a recurring design of a bear-hunt, done in colours from wood blocks, and evidently printed in imitation of European engravings. Late 18th Century.

(58.5 x 109 cm).

[No. 8] Anonymous. A Tiger hunt (fragment), with forged seals of the Emperor and of a swell collector called Hsiang Mo-lin. About 1800.

(26.5 x 188 cm). This is included to show to what extent forgers in China want to sell their ware as genuine period pictures as long as 200 years ago.

[No. 9] Anonymous. A Makimono representing various hunting scenes and a hawking party. It is painted on paper, and is an original work by an artist in the beginning of the 19th Century.

(33 x 250 cm).

[No. 10] Anonymous. Kakemono painted on paper, by an artist in the 19th Century.

(139 x 50 cm). The expressive faces of the hunters and of their quarry indicate a merry humour in the painter.

[No. 11] Anonymous. Kakemono of a hunting scene. Early 19th Century.

(106.5 x 52.5 cm). Unsigned, but a very good picture. It shows two Tartars hunting and hawking, with a black and tan dog killing a hare, and a hawk killing another hare in the foreground.

[No. 12] Anonymous. A book of 8 pages, bearing the signature Ming-Fu. Early 19th Century.

(34.5 x 44 cm). This work was painted in Lan-lai Hotel. The signature is not genuine, and the pictures are only about 100 years old, being taken, evidently, from older designs. They show hawking scene, and tiger, stag and wild goat hunting.

[No. 13] Anonymous. Makimono. Signed Ch'iu Ting.

(33.5 x 351 cm). Actually painted c. 1700 by another artist, but an exceptionally nice picture. It represents a princely hunting party starting at the sound of a very large gong, which is fixed in the open with drums and banners flying. Mountainous country, lake and waterfalls. The original picture must have been painted in the 16th century.



CHINESE PAINTINGS—*continued*

[No. 14] Anonymous. Kakemono. Signed Wang Ch'üan (Sung)

(129.5 × 40.9 cm). Shooting geese in a gorge. Actually painted in the 18th century. On left top a poem on the chase.

[No. 15] Chu Shih-Ku. 18th Century.

(161.5 × 81.5 cm). A Kakemono, signed. Chu Shih-ku was a Chinese who settled in Japan, and painted there during the 18th century. The top of the picture shows four mounted hunters in full gallop, shooting flying duck with bow and arrow! in the middle a stag hunt, and in the lower left hand corner a pagoda, with a party of men and children, and a tethered horse.

An imposing and very interesting drawing.

Ting K'o K'uei. Four oblong pictures of Hunting and Hawking scenes. About 1690.

PLATE 266.

(A 57 × 240 cm). (B 57 × 241 cm). (C 57 × 237 cm). (D 57 × 237 cm).

A is signed with the artist's name, and bears the inscription "The Mission to Ch'ien-luan," which is a place in Kansu province. B, C and D are without any inscription. A very excellent and highly interesting series painted in great detail, and with extraordinarily good colours, showing:—

[No. 16 A] Horses and attendants waiting for the ambassador. On right a hawk striking a swan in mid-air.

[No. 16 B] Leader of a group of huntsmen beckoning to his followers to hurry up. On right a camel loaded with camping outfit.

[No. 16 C] Two hunters and a hawk stooping at pheasant on left. Five hunters killing a bear on right.

[No. 16 D] On the left a falconer and two large dogs. The rest of the picture represents a cavalcade, composed of the ambassador with his retinue of hawkers, hunters, and a standard bearer.







CHINESE PAINTINGS—*continued*

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G K'O K'UTI THE MISSION TO CH'EN-KUAN G. 16901



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